

CIMELIA

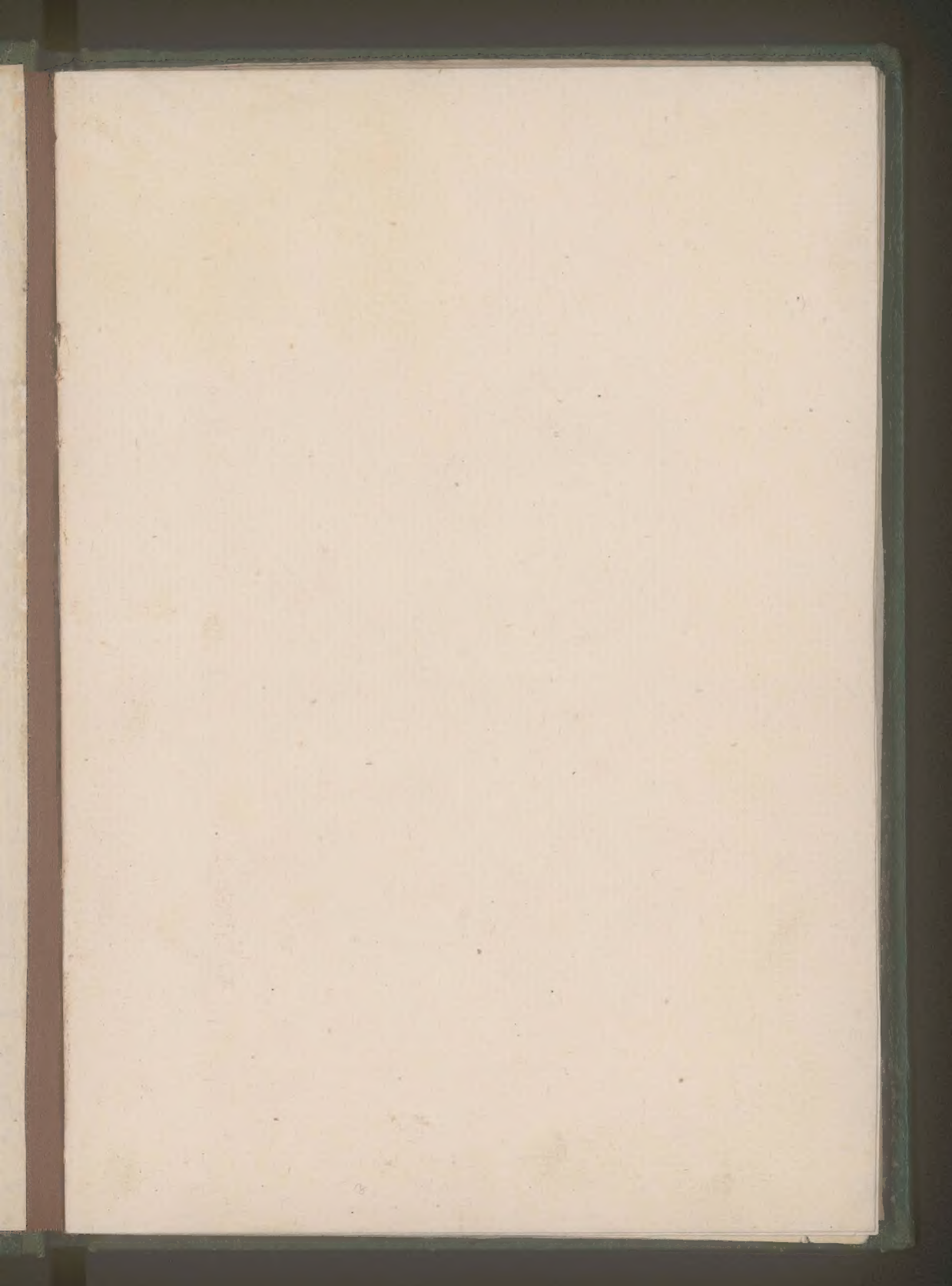
Qu

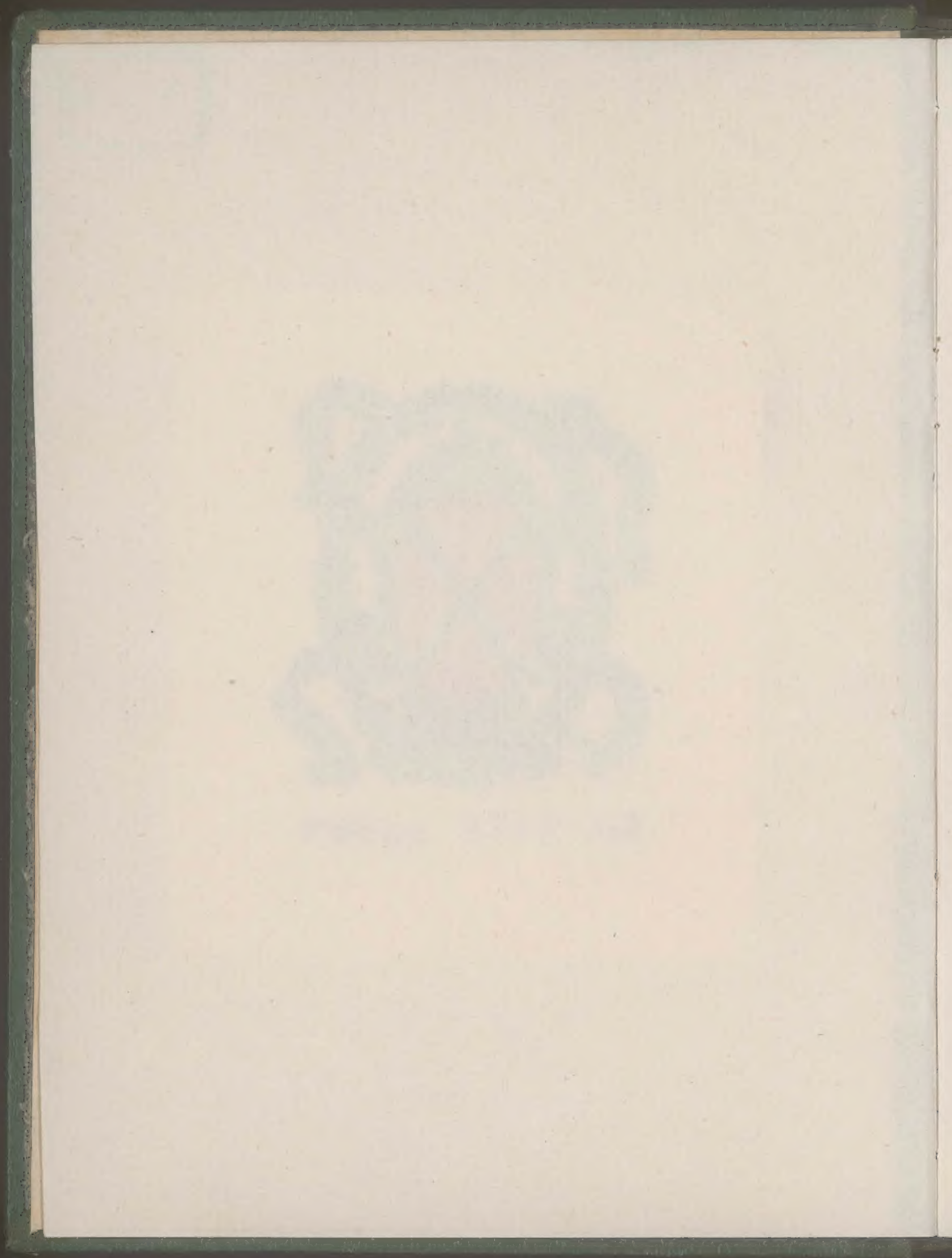
4341-
-4342

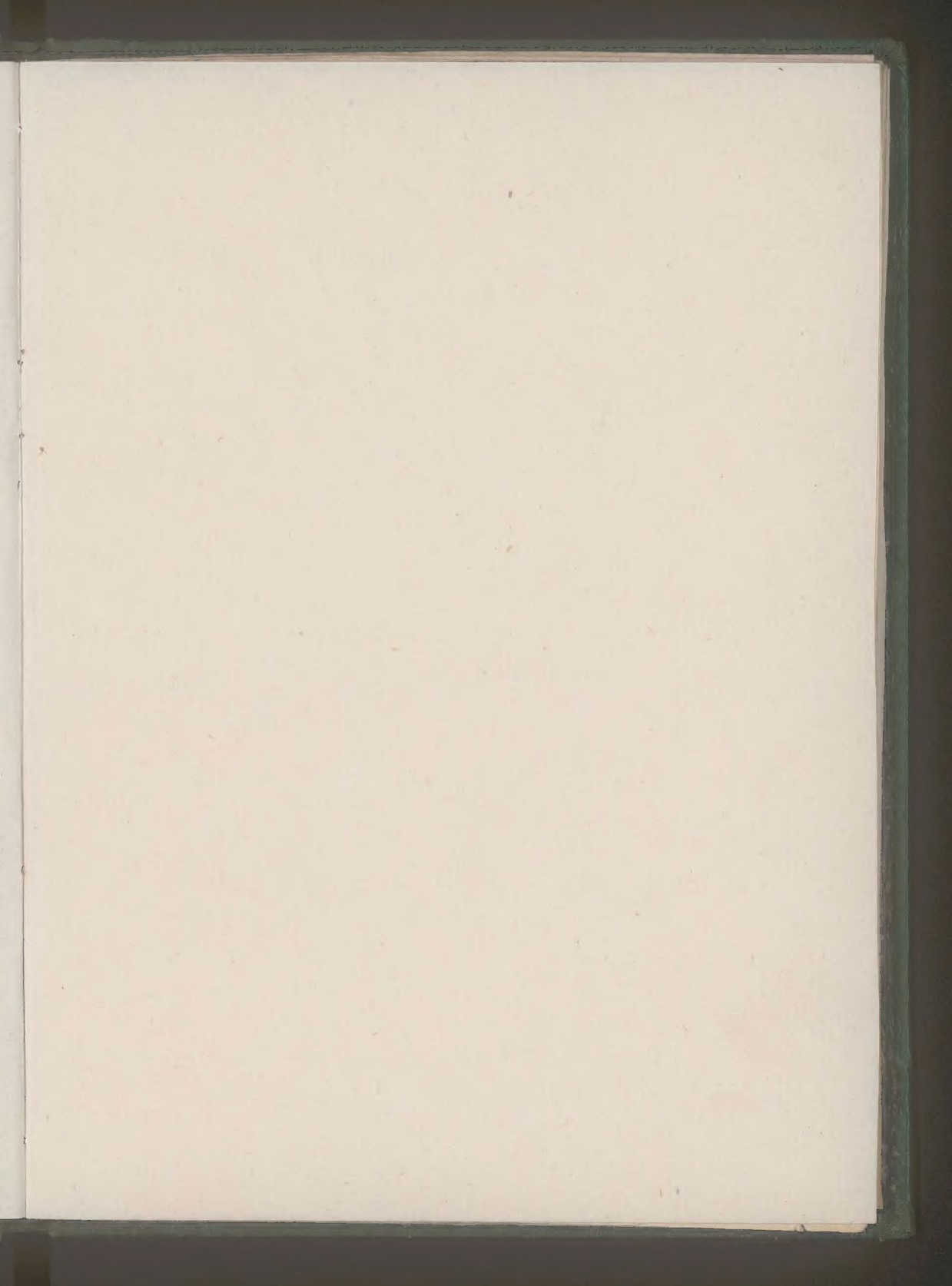
IX. a. 6.

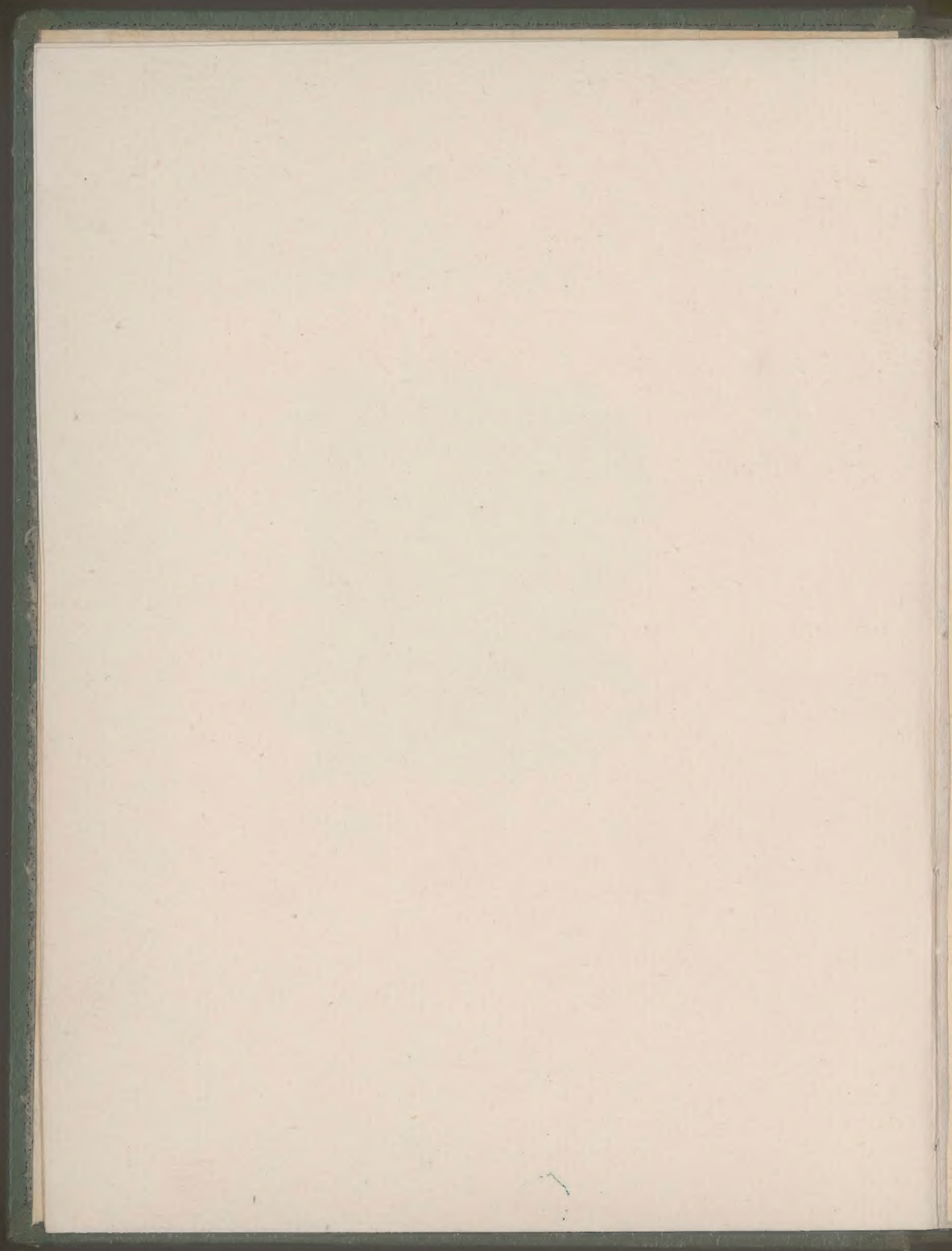


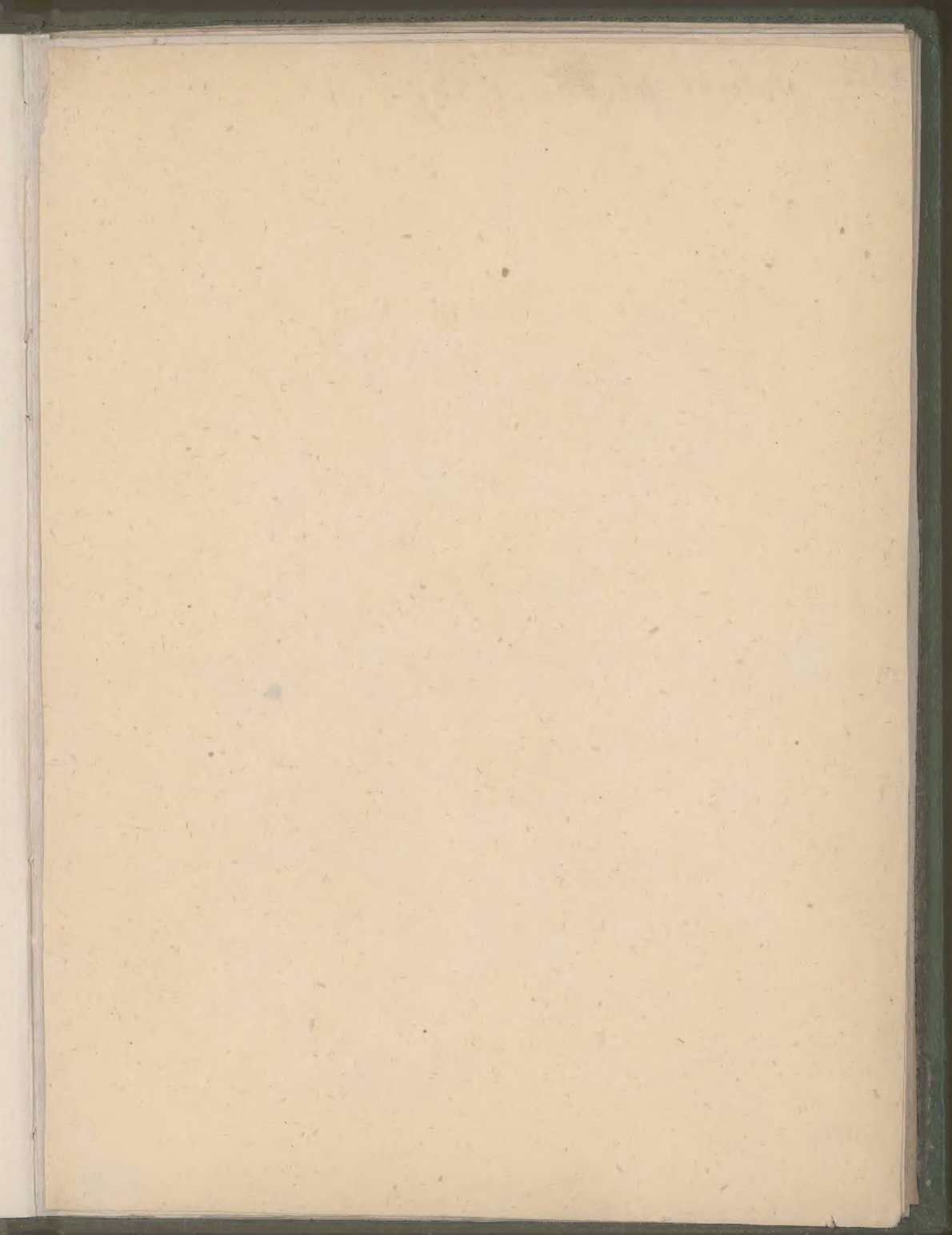
CIMELIA 4341-42









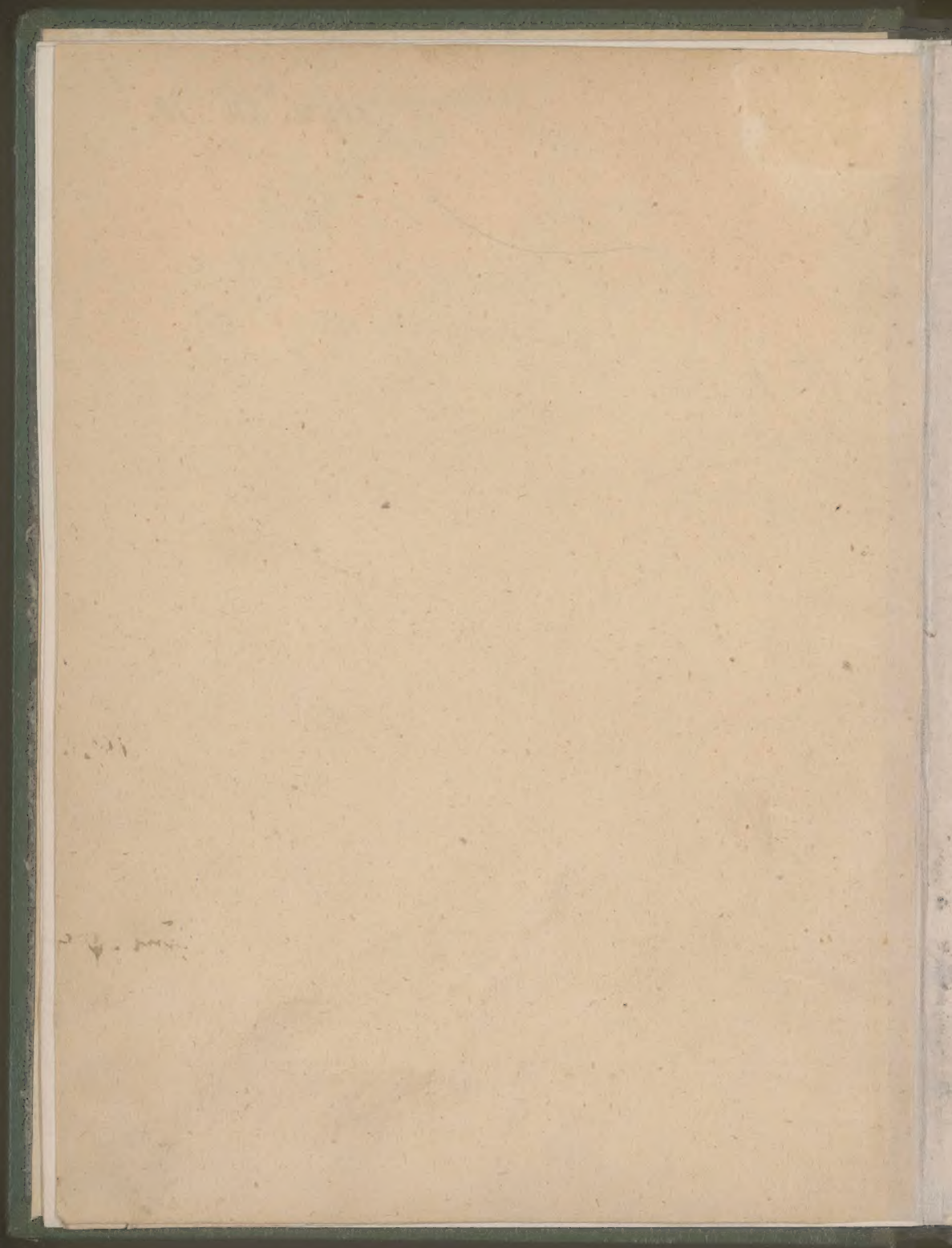


~~XXXI~~

Sztuki piękne № 137

Wymiar 60. 1523

1873 XIII. 18.



OPVS CVLV

Musices nouiter Cōgestū per honorādū Seba-
stianū Felsineū, Arciū Baccalariū pro institutiōe ad o-
lescentū in cantu simplici seu Gregoriano



AD LECTOREM HEXASTICHON.

Musica si cordi fuerit, tibi candide lector
Quæ mentes hominū flectere sola potest
Qua tigres lenisse ferunt, rapidosq; leones
Orphea cui mater Calliopeia fuit
Qua mouisse aiūt duros amphiona cautes
Hunc ne peniteat te relegisse librū,

IN MUSICES COMMENDATIONEN Prefatio,


MUSICA nempe, inter alias artes liberales dicēte Boetio in primo Musice, nō modo speculatiōni, verū etiā mortalitati cōiuncta est. Nihil em̄ tam ppriū humanitatis est, q̄ remitti, dulcibus modis, astringiq̄ cōtrarijs idē in singulis, vel studijs, vel etatibus luce clarius cōspiciūt, infantes eq̄ de iuvenes, ac senes, ita inhianter affectu quodā spontaneo modis musicis delectantur, vt om̄ino nulla sit etas que non dulcis armonie sono, afficiūt gaudio, & a tristi consurgat cogitatu. Quā ob causam (cū similitudo, amica dissimilitudo vero cunctis sit odiosa) Plato namq̄ materiā nostrā Musicis p̄portionibus cōpactā affirmabat, Musica em̄ curas abigit in somnes infantes compescit, vagientes dulci cantilena Nautas quoq̄ ac remiges, insup̄ & pene om̄es artifices manu operantes, vocis modulatione labores facilius posse tollerare, experientia docuit fessos reparat artus, ac perturbatos hec etiā nō modo homines, inquit Isidorus sed & bestias, Serpentes, Volucres, atq̄ Delphines ad auditū sue modulariōis puocat. Qua vna vel maxime, Amphion dicens lapides ac saxa in Thebarū muros congregauit, Orpheus Tracius Euridicē, coniugē ab inferis reuocauit, Tymotheus vlt̄ Phrygius, Alexandrū magnū totius orbis domitorē, ab epulis, ad arma capeffenda inflammauit. Ex mox murato modulariōis instrumento, eundem ab armis ad conuiuiū reuocauit. Nam & Socrates & Plato pythagoricū om̄es, Iuvenes, & Iuenculas in musicis erudiri, nō ad lasciuie incitamenta, quibus ars ipsa vilescit, Sed ad motus animi sub regula, rationeq̄ moderandos comuni lege sanxerūt. Heu rōu mentes ad fortia acta accendit, cohibet vicia virtutes & gignit, & ornat genitas. Hic Agamennen Imperator, ad bellū Troyanū iturus authore Philelpho, Musicū domi reliquit q̄ Clitemnestrā coniugē p̄ muliebris virtutū laudes ad pudiciā probitatēq̄ cōiugalem cantu hortaret, Quare nō

prius illā ab aegistho viciatā serūt q̄ is e medio musicū qui
 adulteriū impediebat ip̄ie sustulisset Regius quoq̄ Psaltes
 Dauid Saulē Israhelis regē cū a spiritu vexaret inanūdo li-
 berauit, hec etiā est qua nō solū summus ille rerū opifex de-
 us verū & stygy lous furiales anime placant, mitigant res
 focillant, Ipsa enī est ceterarū disciplinarū domina que &
 stygya arua, Neptūla regna lous quoq̄ etherei, loca eterna
 luce corusca, pmulcere pōt, Que & sola relictis terris volat
 añ tribunal sumi iudicis vbi sonāt iugiter sanctorū vbi augeli
 & archāgeli hymnū deo infatigabiliter decantāt, vbi cheru-
 bin & seraphin, Sanctus incessabili voce pclamāt, Addo q̄
 nulla disciplina sine musica possit esse pfecta, Quare & Py-
 thagoras discipul, vt in melodijs & obdormirēt, & a somno
 resurgerēt pcepit, Mores preterea hominū musica & regit
 & componit, Nā & Nero quo ad Musicā coluit Seneca tes-
 ste mitissimus extirrit, Sed vbi relictā Musica ad Nicroman-
 cie diabolicas artes animū vertit, tum primū seruire cepit,
 ex agno lupus factus atq̄ mansuetissimo principe in seuissi-
 mā bestiā est transformatus, Sed ne longior solito digressio
 fiat i re que satis laudari vix potest, vel que potius seipsam
 ornat, q̄ vt alicuius laudatiōe indigerit finiemus ploquū,

DE INVENTORIBVS MVSICES,

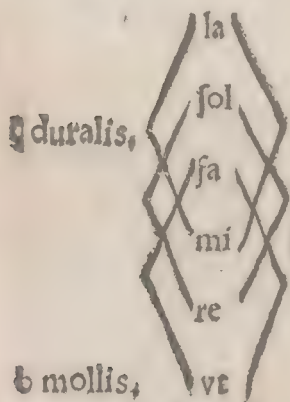
LVM ob vetustissimā antiquitatē humane in-
 uentiōis author incertior sit celeberrime Mus-
 sice, Tum q̄ tante rei dignitas tot tantosq̄ sus-
 in amorē trahat vt singuli (si fieri possit) au-
 thores se dici velint, Quare & alij Linum The-
 beū, Alij Orpheū Tracem, Alij Amphionem
 Dirceū, Alij Pythagorā Samiū artē hanc reperisse arbitra-
 rur, In sup Euzebius Dionisiū, Diodorus Mercuriū &c, Cer-
 lius lectiōnū antiquitatū li. 5, Si tamen Iozepho ac sacris li-
 teris, fides vlla prestanda est, Tribal filius Lamech eius in-
 uentor precipuus, & antiquitate primus, ante diluuiū dua-

bus tabulis latericia scilicet & Marmorea posteris eā reli-
 quit inscriptā, Quarū alterā Marmoreā scilicet vsq; hodie
 in Siria esse, qdā pdiderūt. Sed ne ex inuentorū pluralitate
 error confurgat. Constat Tubal ante diluuiū Moisen, apud
 hebreos Orpheū Amphionē, & ceteros tales apud gentiles
 Pithagorā apud grecos, Boetiuū vero apud latinos, Musica
 primū claruisse, Hūc igit̃ imitaturi sunt complures, vt gre-
 gorius sanctus, Isidorus, Ioannes de muris, Etiā nostra etate
 viri celeberrimi, Quorū & nos sequaces fore haud dedigna-
 bimur. Decreuimus ergo in tractatulo presentī, omnibus in
 utilitatibus reiectis, ea que ad Musice Choralis negotiū po-
 tinent breuiter, ordinate, & distincte, gnq; partidus siue ca-
 pitulis absoluerē. Primū igit̃ capitulū erit de diffinitioe mu-
 sice, & eius diuisione, de vocibus & clauibus musicalibus, &
 scala manus musice, Secundū caput erit de vera solmisatioe,
 vniuscuiusq; cantus, & clauū trāspōsitiōe, Terciu de mōis
 musicalibus, Quartū de cognitiōe tonorū, & differentijs ip-
 sorū, nec nō trāspōsitiōe eorūde & scala ficta. Quintū & vlti-
 mū de introitibus & re pōsitiōis cui tono adiudicari debeāt
CAPITVLVM PRIMVM DE MUSICES NOTI-
 ficatiōe, & eius partitione.


QUONIAM omnis (vt Cicero refert) que a ra-
 tiōe suscipit̃, de aliqua re institutio, a diffinitio-
 ne pficiēci debet, vt intelligatur, quid sit id, de
 quo disputer̃. Vnde Musica est scientia canen-
 di modū iudicans Vel est pericia modulatiōis
 in sono cantuq; consistens, Quā Musicā tripar-
 titā esse Boetius, cui inter latinos musice, scriptores primi
 honores debent li. 1. capitulo. ij. ostendit, Mundanā scilicet,
 instrumentalē, ac humanā. Mundana est Harmonia syderū
 motu, atq; spherarū impulsu causata, hinc ex celorū cōcētū
 elementorū nexu, atq; tpm varietate, deprehensam esse Lu-
 douicus Celius Rodignius lectiōnū antiquarum li. 5. c. 25.
 scribit, & de hac philosophi q; circa rerū naturas versant̃, ce-

terminant. Alia est instrumentalis est que in diuersis instru-
mentis vt organo Tibijs, Liris, Timpanis, & similibus mo-
dulationē format. Alia est humana que ī corpe & anima est
situata eo q̄ melodia durante, sit homo recens & sup̄stes, &
quēadmodū modulationū coaptatiōz delectat plurimū, pa-
rimō se contrahit si quid armonie fuerit deprauatū, Vel hu-
mana est que vocē humanā requirit & cantare docet, & est
duplex scilicet V̄sualis & Regulata, V̄sualis que ex sola in-
clinatiōe quadā naturali p̄cedit, carens artis legibus & p̄ci-
pijs quibus regi deberet, Regulata que p̄ceptis inuitēdo
ex certis legibus & regulis cārū p̄ducere docet, Et talis est
duplex scilicet speculatiua & practica, Speculatiua est que
in solis numeroꝝ speciebus cōsistit, vt est Musica Magistrī
Ioannis de Muris in qua p̄poritiōes musicales p̄ mallioꝝ pō-
dera Pythagore repte describūt. Practica siue actiua vt di-
uus Augusti, li. 1. Musice sue refert, est bene modulandi sci-
entia, Vel est ars liberalis veraciter canēdi p̄cipia admini-
strans, & de tali hic tractabit, & est duplex scilicet, Simplex
& mensuralis, Simplex seu plana est que in suis notis, equalē
seruat mensurā, absq̄ incremento & decremento p̄lationis,
Vel simplex Musica que om̄es notas simpliciter considerat
scilicet vna & eadē mensura, vt est cantus Gregorianus, Mē-
suralis siue figuralis est cuius figure inæquales sunt, augmē-
tū & decrementū sustinentes, secūdū varioꝝ signoz iudicia,
Vt mēsurā ē q̄ aliā notā longā q̄ aliā breuē q̄ aut semibreuē
cōsiderat, Ad simplicē vero siue planā musicā p̄rio regitū
vox, secūdo vocū distātia vt est ascēsus de vna voce ī terciā
quartā, q̄ntā, &c, Quia cōsonātia que oēm musicē regit mo-
dulationē siue voce nō fit, nec vox sine sono, inqt Boeti, li. 1.
c. 3. Notandū est ergo q̄ solus aīantis sonus vox p̄prie di-
cīt, Inaīata em̄ vocalia nō sunt, scribit Celiū li. 1. o. c. 53. q̄
si fistulas aut fiduculas dicamus vocales trās laticū est atq̄
noīs al. : sio, neq̄ aīantibus vox ē oībus, sanguis em̄ carentia
nō vociferāt, neq̄ pisces vocē emittūt, q̄ vox ē aeris motus
hui aut aerē nō recipiūt

Est igitur vox sonus ab ore animalis perfecti, consilio, vel significatiōe prolatus, Consilio dico ppter rursim que vox nō est. Significatiōe vero ppter denciū stridorem, Vox igitur Musicalis est quedā sillaba notarū tenores exprimens, Nota vero est figura qua cantus intensio vel remissio designat. Quū aut omīs modulatio vocibus perficiat, & voces scribi nō possunt, sed memorie cōmendant, vt ergo facilius mandentur memorie Guido monachus Aretinus diuina inspiratiōe ductus Hymnū diui Ioannis baptiste deuote examinās sex capitales sillabas scilicet, vt, re, mi, fa, sol, la, musicis cōsonantijs cōuenire ppendit. Quare eas introductorij choris applicuit. Harū vocū, quedam acumini & asperitudini melodie accommodat, dure dicūt, que sunt, mi & la, quia ceteris duriorē edunt sonū. Alie mollicule & blandiores in sono molles dicunt, he sunt vt, & fa. Relique inter has mediū & temperatiōrē sonū efferentes, Naturales appellātur que sunt, re, & sol, vt patet in hac figura,



Ex qua vocū distinctiōe triplex cantus elicitur scilicet q duralis, naturalis, b mollis,

Cantus igitur sunt tres in genere, & septē sunt in specie vt Natural, patet in hac scala,

q Duralis est qui duarū & asperū facit sonū ratione littere & soni,

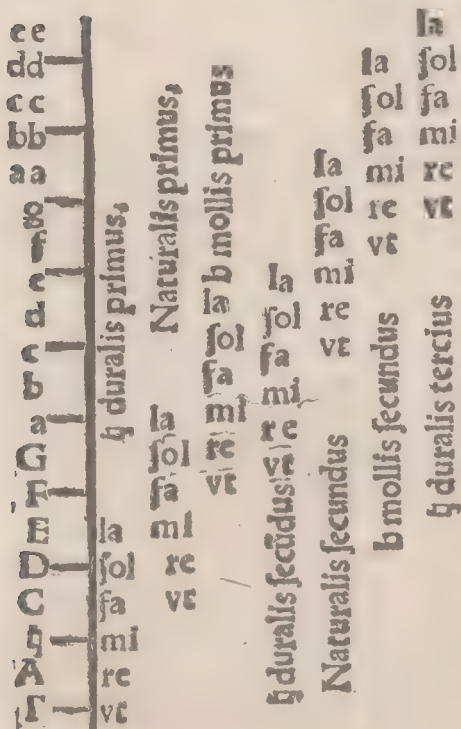
Naturalis vero q se habet neu-

tro modo, hoc est nec nimis dure nec molliter sonans,

b mollis est qui mollem ac leuem facit sonū ratione littere & soni,

SCALA MUSI

CALIS CANTVS DISTINGVENS.



la Tercio ad simplicē mu

sicam requirit **Clavis.**

Est aut clavis Musica cā

aus referatio q̄ cufusq̄

natura cantus aperit et
manifestat instar realis

manifestat in hac re
clavis se habens qua per

inde ac ad abditorū res

clufione peruenit, Sic il

la oculta & icognita [ca
la Música y el cine en

le Milijie nobis referant
tur pura cantus. Tonus

& voces. Que claves in

scala Musicale numero

reperiunt viginti due

hee triplici comprehen dunt ordine. Quoniam

mus capitaliū est. Secū

das minutarũ, Tercius

Gemminatarū, & disse

runt inter se iste claves
refiguratiue

pellatiõe quia vna aliter ponitur figurat appellat quã alia.

Capitaliũ sunt octo, ꝥ A ꝥ CDEFG Minore a. b. ꝥ .c. d.

e.f.g.b ja h, Minute em novna clavis est sed due itide & bb
f.h.t.m Geminatorum vero sum fex filiceraa b.b. h.h. cc

Ja q q m, Geminatafū verō jūnt jex jūnt et aq. bō. q q. cē,
dē. eē. Harū aūt omniū seriem decem lineis ac spaciis rotis

de subscripção declaro figura.

1940

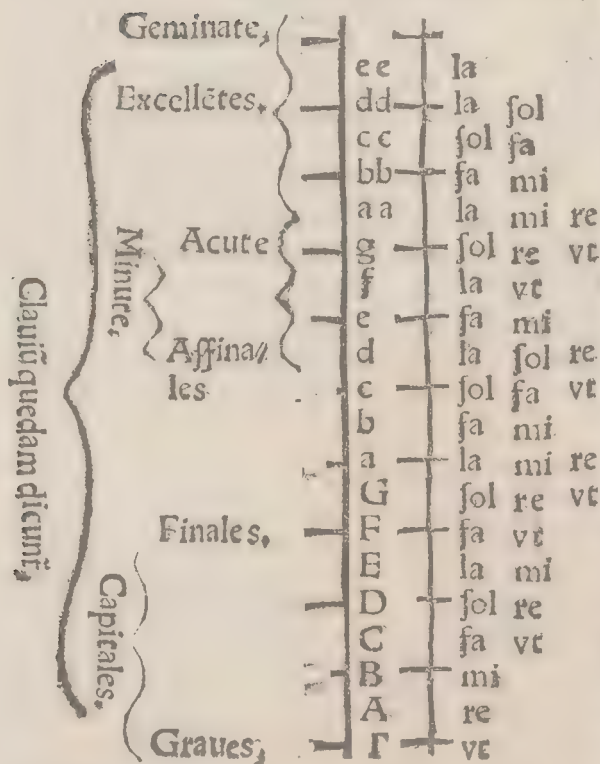
TYPVS SIVE

MVSICE CLAVIVM SYNTAGMA

ET DIFFERENTIAS CON-

TINENS

DE CLAVIBVS.



De numero
claviū in sca-
la musica pos-
sitarū. Que 7;
dā dicūt sig-
nate, & sunt
qñq̃ que in li-
bris cantualib-
us signātur
scilicet f vt,
ff fa vt, c sol
fa vt, g sol re
vt, & dd la sol
& quelibet il-
larū distat ab
alia per quin-
tā preter fuc
& ffa vt, qui-
bus septima
interiacet. ¶
Est autē clavis
signata q̃ ex

preste in cantus exordio ponitur atq̃ signat, vt patet in hac
figura subscripta,

Signa Clauisū signatarū in cantu plano, Signa earundem in manu
sua ali cantu,

e		
d	Rarius, dd la sol,	
c		
b		
a		
g	Raro, g sol re vt,	
f		
e		
d		
c	Cōiter c sol fa vt,	
b		
a		
G		
F	Cōinissime ff, fa, vr	
E		
D		
C		
B		
A		
G	Rarissime T vt,	

Reliq̃ vero ab his oēs in manu Musica posite dicūtur nō signare cū in libris non signent sed implicite virtualiter per signatas ascendendo & descendendo paresiunt & cōsiderāt & licet quādoq; in cantu signatū reperiat b rotundum, vel h quadrū, hoc tñ raro accidit & si contingit tunc tale b, molle, vel h quadrū signatur in b fa h mi, & in bb fa, h mi, & in alijs clauibus secundū exigentiam cantus.

Capitulū secundū de vera solmisatiōe.

SOLMISATIO est cuiuslibet cantus per voces Musicales iuxta exigentiā mi & fa regulara modulatio, Vel solmisatio est debita cantus per sex voces musicas expressio, Cātus vero vt hic accidentaliter dicitur quolibet regulara notarū sine melodie expressio, Quicquid em debita arte est contextū ita vt cantari possit, id, hic cantus vocatur vt sunt Responsorialia, Missarū, Introitus, Antiphonae, Sequente, Gradualia, Offertoria, & his similia, Et talis

Solmi-
fatio est
duplex

Regularis i cui
us solmisfatiōis
cantu summū
voci clauibus
musicalibus po

site & nulle ex
terne hoc est in
quo nulla ponit
coniuncta & est
duplex.

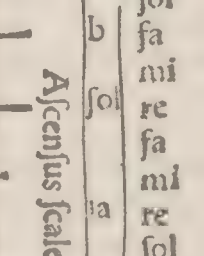
Irregularis seu ficta est in cuius solmisfatiōe can
tus decantant voces in clauibus que in illis nō po
nunt. Velest que eius cōiunctis componit vt qñ
i cfa vt, sol in q mi fa i G greco canit. de qua infe
rius patebit in scala ficta seu cōiunctarū.

q Duralis est que ex naturali
& ppria melodia postulat mi
in b fa q mi dicta, a q duro. qñ
in clauē q duro habet vocem
duram scilicet mi.

b Molli s que ex naturali & p
pria sua melodia postulat fa i
b fa q mi, dicta a b molli, quia
in tali clauē b habet vocē mol
lem scilicet fa.

<p>Ascensus scale q duralis</p>	la.	la.	<p>Descensus scale q duralis.</p>
	sol	sol	
	fa	fa	
	mi	mi	
	re	re	
	sol	sol	
	fa	fa	
	mi	mi	
	re	re	
	sol	sol	
	fa	fa	
	mi	mi	
re	re		
vt	vt		

¶ Scala q Duralis siue
ascensus cōmunis om
niū Tonorū preter qu
tum & sextum, & pri
mū cum secundo ad g
sol re vt transpositus.



 Ascensus scale b mollis

la sol fa mi re fa mi re sol fa mi re fa mi re sol fa mi re
 la sol fa mi re fa mi re sol fa mi re la re sol fa mi re
 la sol fa mi re fa mi re sol fa mi re la re sol fa mi re
 la sol fa mi re fa mi re sol fa mi re la re sol fa mi re

Descensus scale b mollis.

Scala b mollis siue as-
 scensus Quinti & sexti,
 Tonorū Cantus & trans-
 positorū primi cū secun-
 do Tonorū.

De solmnisatione Regule.

PRIMA REGVLA, Solmisans ante omnia con-
sideret cantū in qua clauē talis incipit. & si can-
tus ascendit accipiat vocem inferiorem in clauē
contentā, Si vero descendit cantus accipiat vo-
cem superiorem, Postea videat alias clauēs nō signatas in li-
reis vel spacijs post clauē signatā in tali cantu. & exprimat
voces ordine prout in clauibus sunt posite, ita qd nō expri-
mat aliquā vocē in spacio vel linea que nō inuenitur in clas-
se aliqua

SEDVND A REGVLA. Volens ornare solmisat
re & perfecte aliquē cantū nō debet voce explicita,
sed implicita mutare, Si cantus ascendit nimīū, ito.

q̄ nō p̄sser compleri per sex voces tunc si ascendit inferior
rem vocē assumat obmissa superiore. Si vero descendit su-
perio rem vocē capiat inferiorem subtrahendo.

TERTIA REGVLA, Quando cantus trāspōnitur
a d sol re primi aut secundi ad g sol re vt, & si cātus
ascendit tunc in g sol re vt assumi debet in solmifā
do media vox f, re, & nō vt, p̄pter fa qd̄ signat in bfa hmi &
ibi canit & sol in c sol fa vt, decantari debet & la in d la sol re

QUARTA REGVLA, Si in aliqua Clauē canitur
fa tunc si ab ea fit saltus per quartā vel quintā aut o-
ctauā indirectam tunc in tali ascensu vel descensu cā-
tus fa exprimat̄, & si mi exprimitur seu decātur in aliqua
clauē & sic saltus ad quintā quartā vel octauā tunc debet in
tali cantu decantari etiā mi, vel la s̄m q̄ post saltū ascendit
vel descenditur.

De transpositiōe clauū in aliquo cantu.

VINDE Transpositio est clauis signare ob cantus as-
censum vel descensum de linea ad lineam translatio
iursum vel deorsum facta. De qua hanc ob serua re-
gulam primā, Quantū clauis transposita ascendit tantū no-
ta sequens a suo situ descendit, & quantū clauis transposita
descendit, tantū nota sequens ascendit.

ALIA REGVLA, Volens distanciā notarū iudicare vi-
deat quantū distet vltima nota prime clauis signate, & quā-
tū prima nota sequentis clauis ab vltima prioris clauis di-
stet ille per talē cōsiderationē inueniet cuiuslibet note saltū
Capitulū iij. de interuallis siue mōis musicalibus

MODVS Musicus est saltus vel distancia vnus
vocis ad aliā secundū ascensum vel descensum.
Vel modus est certa melodia & debita vocū di-
stancia, & dicit̄ modus a modificatiōe siue a mē-
sura. Quoniā om̄is ascensus vel descensus debi-
ta mensura continet̄. Sunt aut̄ nouē modi prin-
cipales & vsitati quamuis sint plures minus vsitati scilicet,

Vnisonus, Semitoniu, Tonus, Semiditonus, Ditonus, Diatesseron, Diapente, Semitoniu cū diapente, Tonus cū diapente, Diapason, Minus vsitati Semiditonus cū diapente, Ditonus cū diapente. Vnisonus pprie loquendo nō est modus quia nihil mensurat vel modificat, Est tamen vnisonus principiu modorū, quēadmodū vnitas pluralitatis numeri est principiu ita equalitas pportionū dicente Boetio.

¶ SEMITONIVM est saltus de voce in vocē per secundā molliter sonans & fit solū inter mi & fa voces, vel la & fa & econuerso per secundā per vocē b mollem & h duralem

¶ TONVS est vocis a voce per secundā virilem rem distācia potenter sonans dictus a tonando, Tonare em̄ est potenter sonare, & fit tonus inter om̄es voces preter mi & fa.

¶ SEMIDITONVS constituit ex Tono & Semitono, vt est ascensus de re ad fa, vel de mi ad sol, & econuerso,

¶ DITONVS Est ascensus vel descensus per terciā maiorem sicut est de vt ad mi, vel de fa ad la,

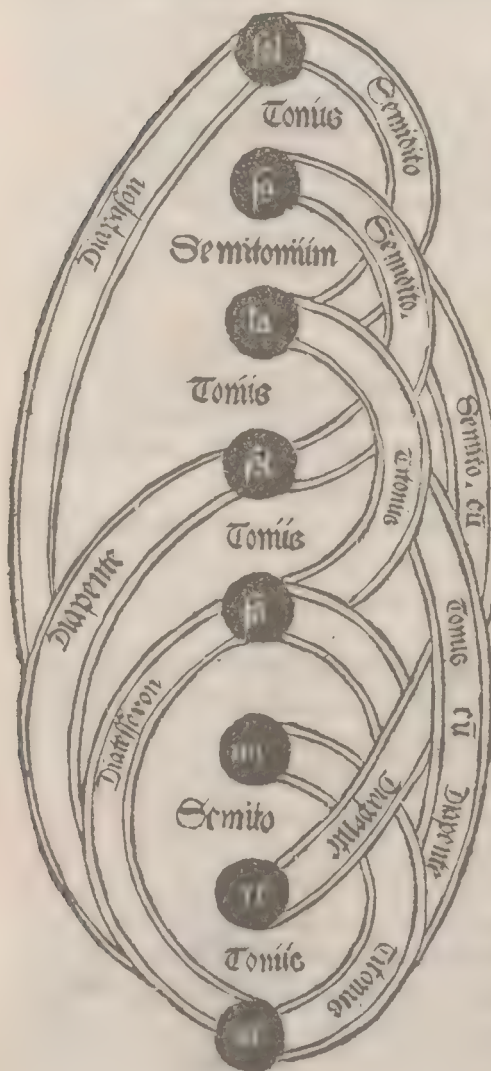
¶ DIATESSERON Causatur ex duobus tonis & vno semitono, vt est saltus de vt ad fa, de re ad sol, de mi ad la, Ec dicitur primus modus perfectus quia semp in se vnā & eandem mensuram tenet,

¶ DIAPENTE Constituit ex tribus tonis & vno semitono vt est ascensus de vt ad sol, de re ad la, de mi ad fa, de fa ad fa, & est alter modus perfectus nō varians in se mensurā,

¶ SEMITONIVM CVM DIAPENTE Causat ex tribus tonis & duobus semitonis & nō ex quatuor tonis quia duo semitonia nō cōplēt tonū, Ex quo duo semitonia minora sunt, vt est ascensus de re quod est in re ad fa in ff fa vt p sextā minorē, Tonus aut nō diuidit per duo equalia semitonia sed maius & minus sicut em̄ nouē diuidit in quatuor & quinque, vnde sicut bis quatuor nō faciūt nouem, sic duo semitonia minora nō complent tonū.

¶ TONVS CVM DIAPENTE Constituit ex quatuor tonis & vno semitono vt est ascensus de vt ad la per sextā,

¶ Modi perfecti, Modi imperfecti,



¶ DYAPASEON.

Cōstituit ex quinq; to-
nis & duobus semis
tonijs, vt est ascen-
sus de vrada fa. vel de
re ad sol. vel de ml
ad la per octauā. qā
ōnis octaua Dyapa-
son dicit̃. Et nota q
nūq; p quarta vel p
quinta nec octaua ac-
cipiendū est post ml
fa. vel econuerso. qā
sic esset falsus saltus
& descensus & varia-
retur mensuratio.

MODI sunt dupli-
ces quidā perfecti &
sunt qui eandē men-
surā quā retinēt mu-
tare nō possunt. sic
est Diatesseron Dia-
pente & Diapason. i
quarta quinta & oc-
taua. Quidā impfe-
cti sunt q iam plus
iam minus de ppor-
tione sibi assumunt
sicut secunda tercia
sexta. Nā alia est se-
cunda minor que se-
mitoniu dicit̃ & alia
secunda maior q to-
nus dicitur, alia est

tercia minor que dicitur Semiditonus. Alia maior que dicitur
nus dicitur. Alia sexta minor que semitonium cum Diapente dicitur.
tur. ut patet in figura supra posita.

PITHAGORAS philosophus numerorum princeps proportionum magister
qui toto euo numeris incumbendo singula scriebatur. Nolens quidem aurium iudicio fidem nec de consonantijs
constanciam adhibere. Tum quia non omnis auris propter complexiones
naturalis etatis mutabilitatisque dispositionis varietatem eque bene iudicat de preceptis seu audiris. Tum quia
& si auris bene temperata ad ea que circa sonum & sonorum concordantias
contingunt cum sibi proprium sit non fallatur tam de proportionem sonorum
discernere nihil est suum imo potius rationis opus. Idem philosophus diu anxius manens quomodo
artem ratione & recte inueniret vice quadam passim deambulans hanc quoque
cognitionem mentalem circumuoluens quodam nuntio diuino
fabrorum officinas ingressus malleos super incudem ferreum mirabile
armoniam emittentes. stupensque arreptis auribus modorum mulcedinem
audiuit, & tanquam feruens rei veritatis inquisitor ne in lacertis &
hominum viribus lateret hec concinnitas, iussit inter se permutari
malleos permutari singulos quibus vicissim alteratis redijt eadem
simphonia ut prius. Ex quo animaduertit non in lacertis vlnarum
tantam fore concordiam tam numeri quam mensure quam ponderis
ratione. Numerus igitur malleorum erat quinque. sed quintus
dissonans est ceteris & grandem licet dederit occasionem per
sui dissonantiam de consonantijs iudicandum. Nam positus iuxta se
contrarijs per ora pre alijs aut meliora esse videntur. Consideratis itaque
ponderibus malleorum ita ut primus continuat duodecim vncias,
secundus nouem, tercius octo, quartus sex, & experientia
patebit. Malleum quartum ad malleum primum Diapason sonare,
quia ad eum duplus est, & rursum malleus primus ad malleum
secundum. Similiter malleus tercius ad malleum quartum
Diapente sonabit, quia utrinque est proportio Sesquitercia.
Malleus vero secundus ad quartum, & item malleus primus

Cfinale. D finale C graue. ¶ **G**recū, quid determinare.
Malleus 4, malleus 3 malleus 2 malleus 1 Prima igitur conso-
 6. pōderū, 8. pōderū. 9. pōderū, 12. pōdenantia Dyapason
 constituta est i du-
 pla proportione. Est autē dupla pportio ubi maior numerus
 continet minorem precise bis, & dicit Dyapason a dya quod
 est duo & pan quod est totū eo q̄ numerus maior continet
 minorem in se bis, & dicitur prima perfectio Dyapason. quia ei-
 us diuisio est & fundat̃ sub vno bis repetito, Exēplū cōpō,

16	12	8	6	4	2
8	6	4	3	2	1

¶ Secūda cōsonantia est Diapenté & cōstituit in Sesgaltera pportiōe, est aut sesgaltera pportio ubi numerus maior cōtinet minore i se totū, & ultra hoc alterā id est mediā partē numeri minoris, & dicit Sesquialtera a sesqui, id est totū & altera id est media pars, quia maior numerus continet in se minore, & cū hoc mediā partē minoris ut hic,

18	15	12	9	6	3
6	5	4	3	2	1
12	10	8	6	4	2

TERCIA consonantia est Diatesseron & constituitur in proportione Sesquitercia. Est autem sesquitercia ubi maior numerus continet minorem totum & eius tertiam partem scilicet minoris, & dicitur a sesqui id est totum & tertia id est tertia pars, propter eandem causam, & hec consonantia puta diatesseron, dicitur tertia perfectio, quia eius diuisio fundatur super numero ternario id est tertia parte, ut in exemplo.

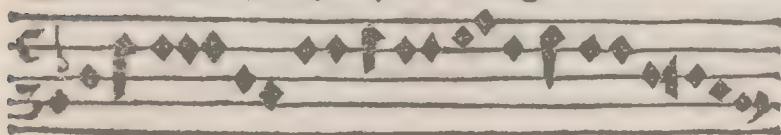
20	16	12	8	4
5	4	3	2	1
15	12	9	6	3

TONVS Quamuis consonantia non sit sicut dictum est Quia tamen est pars consonantiarum constitutus est in proportione sesquioctava. Est autem sesquioctava proportio ubi maior numerus continet in se minorem totum & eius octavam partem. Quando enim subtrahos a 9 manet vnitas, modo nunc est octava pars de ceto, & dicitur a sesqui id est totum & octava id est octava pars propter eandem causam, ut patet in exemplo,

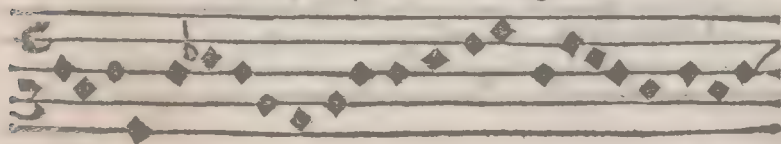
18	9	
2	1	Sesquioctava.
16	8	

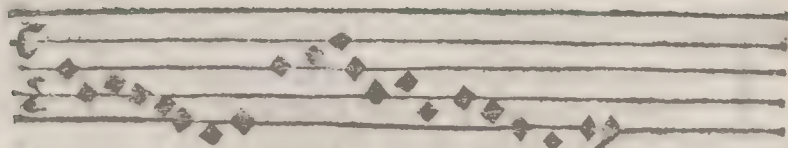
Directorium modorum Musicalium in notis.

Exemplum prime Regule.



Exemplum secunde Regule.

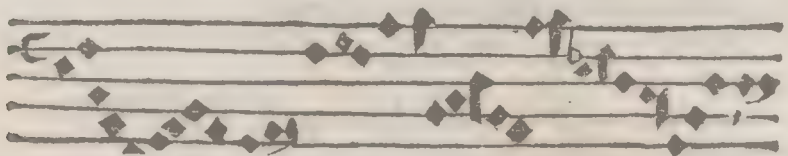
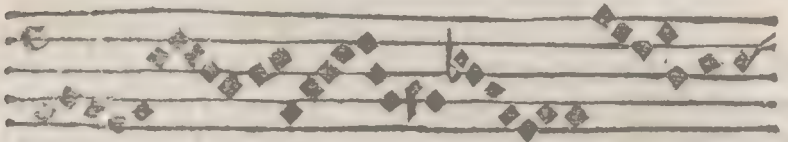




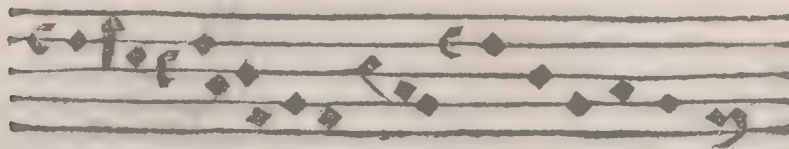
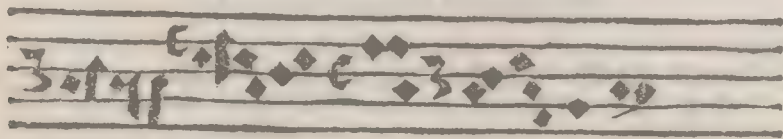
Exemplū tercię Regule.
vbi in b fa h̄mi fa canitur quando ad g sol re vt trāspōnitur
vt patet in Regula,



Quarte Regule Exemplum.



De transpositione cantum.



Directoriū Modorū Musicaliū.



Et triū sunt modi quibus om̃is cantilena con



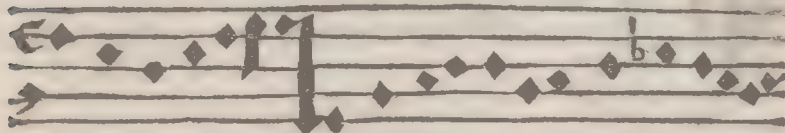
textitur scilicet, Uniforus Semitonū To nus Ser



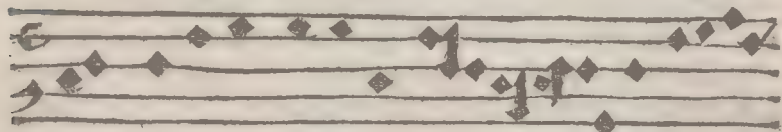
miditonus Ditonus, Diatesseron, Di a pen te



Semitonū cū diapente. To nus cū diapente adhuc

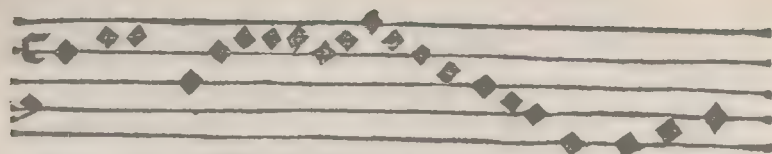


modus Diapa son, Si quē delectat eius hūc modū esse

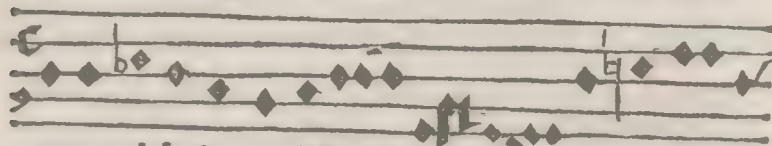


cognoscat cūq; tam paucis mo dulis .tota armonia

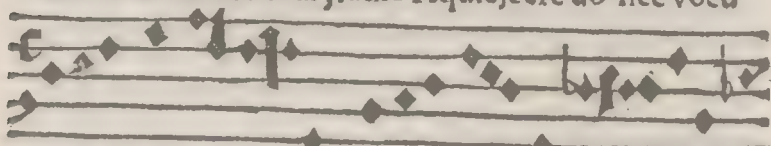
cū



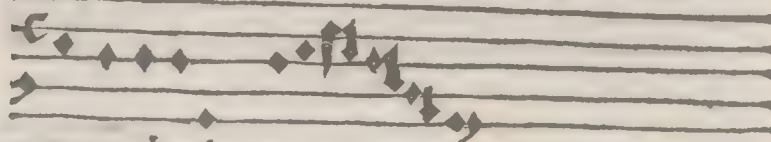
formetur utilissimū est eam alte memorie comenda



re nec ab huius modi studio requiescere do nec vocū

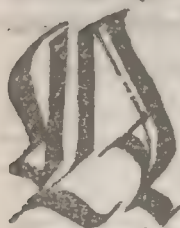


interuallis cognitis harmonie totius facillime queat



comprehendem noticiam,

Capitulū quartū de cognitiōe Tonorū.



VVM innatus sit nobis a generalibus ad specialia magis processus ille philosophorū omnium princeps ac naturalis intelligentie lumen Aristo, primo de phisico auditu declarat Congruo igitur ordine post modorū explanationē ad declarationē Tonorū trāseamus. Vñ Tonus vt hic accipit̃. Est certa regula fm quam ducimur in alicuius cantus regularis cognitionē. Nequit ergo cantus expedite cantari nisi ante cognoscat̃ tonus eius cū ipse sit directio melodie. Quare cōueniēti ordine visum est prius de solmisatiōe & interuallis modorū. Iam de Tonis pertractare pposui. Vnde grecorū quatuor tantū tonos obseruat autho

ritas Prothum scilicet Deutherū Tritū & Terrardū. Latio
ni vero octo assumpserē singulos in duos diidentes puta,
Autērū & Plagalē, vt Prothū in primū & secūdū, Deuterū
seu Deutrū in terciū & quartū &c. Apud latinos itaq; enu
merant octo tont, quorū quatuor a numero impari denotati
Autenti siue autentici vocant quasi heriles qui scilicet au
thoritatem habent alcius ascendendi, puta a sua finali octa
uā ex regula & nonā vel decimā ex licentia sub notā vero fi
nalem ex regula descendendi vnā & raro terciā habent fa
cultatē, & tales sunt quatuor, Primus, Tercius, Quintus,
& septimus. Quatuor vero reliqui a numero pari notā sor
ciunt, Plagales quasi terrestres & humiles vocant qui a no
ta finali ex regula quintā auctoritatē habēt ascendere & sex
tā ex licentia, sub notā finale, quartā phas illis est descende
re, hij sunt Secūdus, Quartus, Sextus, & octauus, Vnde im
par vult sursum, sed par descendit deorsum, Impar ad octa
uam scandit subtrus nisi solam, Par subtrus quartā quintam
sursum gradiendo,

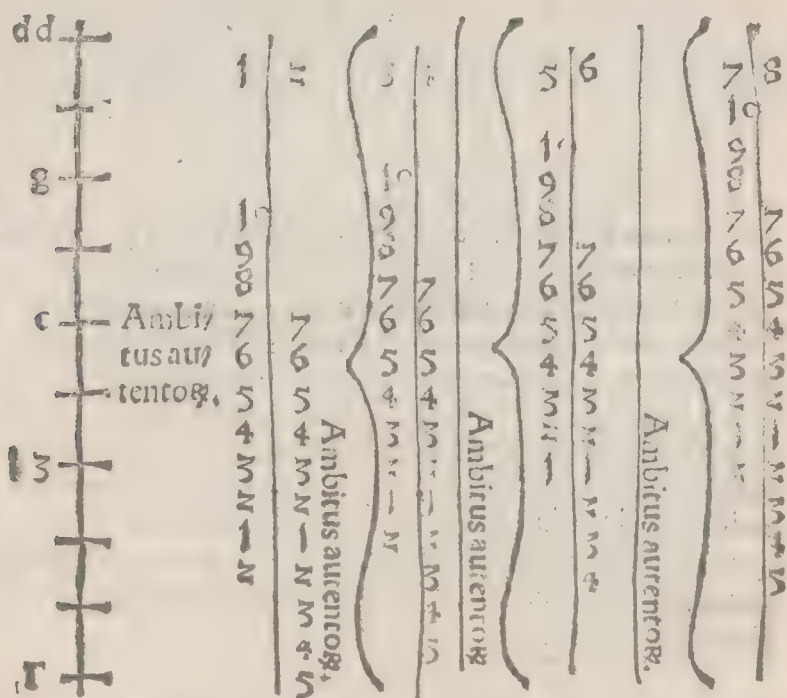
De finalibus Tonorum.

Finales sunt littere cantū terminatiue, in his em̄ can
tus regularis, & nō transpositus terminari debet, &
sunt numero quatuor,

Scilicet	{	D sol re	{	In quas	{	primi,	{	secūdi tono								
		E la mi.							{	tercij,	{	quarti rū re				
		ff fa vt											{	quinti	{	sexti, gula
		G sol re vt														
	cantus,															

De ambitibus Tonorum.

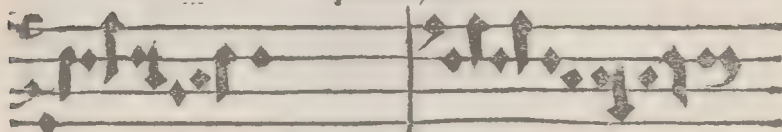
Vnde ambitus nihil aliud est quam circuitus seu spa
cium tonis pro ascensu ac descensu Musicorū autho
ritate concessum, Concedit autē cuiq; tonorum non
plus quā decem note seu voces, in quibus cursum suum ha
bent vt in hac figura claret,



Protus. Deuterus. Tritus. Terrardus.

Cognoscunt etiā toni per repercussiones, Nam toni Autenti qui magis ascendūt habent repercussiones suas per saltus maiores scilicet per quintā sextā & octauā. Plagales vero habent repercussiones per saltus minores scilicet terciā quartā quia illi nō multū ascendunt. Repercussio ergo primi toni est de re ad la p quintā. Secūdi vero de re ad fa per terciā. Tercij toni repercussio est de mi ad mi per quintā, vel de mi ad fa per sextā. Quartū de mi ad la per quartā. Quintū de vt ad sol per quintā. Sextū de fa ad la per terciā. Septimū de vt ad sol per quintā, & differūt a quinto, Quia septimus ascendit de g sol re vt ad la sol re, cuius octaua est sol. Quintus vero ascendit ad fa fa vt ad c sol fa vt. & eius octā est fa. Octauus de vt ad fa p quintā, ut patet hic.

Prothus.



Re la fit primi

Re fa dat norma secundi,

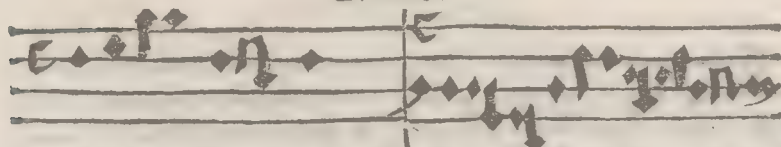
Dentherus.



Mi mi dat tercius,

Mi la pscit sibi quartus

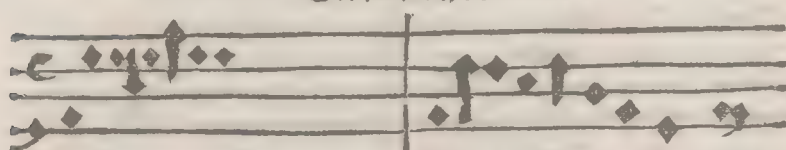
Tritus.



Vt sol quintus perit,

Sextus fa la sibi querit,

Tetrardus.



Vt sol impa Tetrardus.

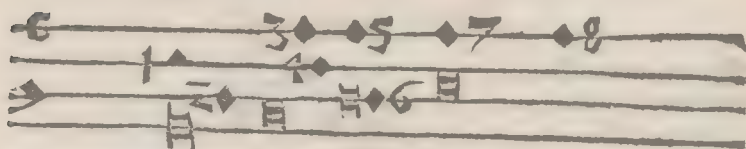
Vt fa postremus habebit

De Tenoribus Tonorū cū differentiis ac psalmodi-
rum applicatione.

Tenor toni est breuiuscula melodia que modulatur sub
his dictionibus seculorum Amen, que corrupte conso-
nantibus obmissis hanc dictionem Euouae, in ecclesia
sacris canticis fini subiuncta designantur hic. Tenor a tenendo
nomen sibi vendicat. Tenere enim debet totam cantus melodia
cui adiudicat & ne is ex suo tono in alium euagetur, Tot autem
sunt tenores quot sunt toni, Quorum plerique multas habent dif-

ferentias que nō necessitatis causa sed ornatus gratia ob sa-
ciliore & suaviore canticorū inceptiōē p̄ principali tenore
toni sepe ponuntur, In hac figura patent tenores cū suis se-
dibus finalibus,

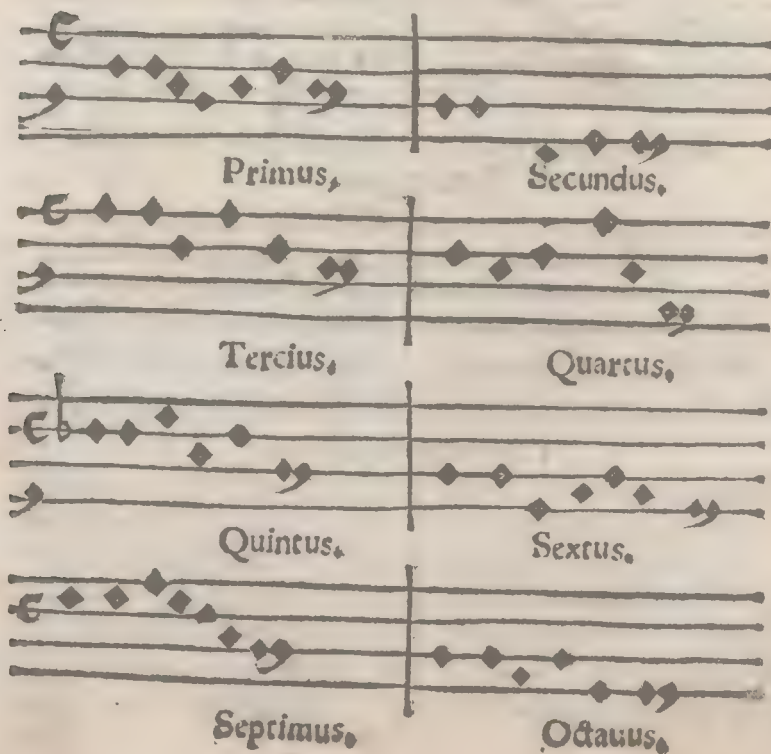
Tenores tenorū.



Sedes finales 1
2

3 5 7
4 6 8

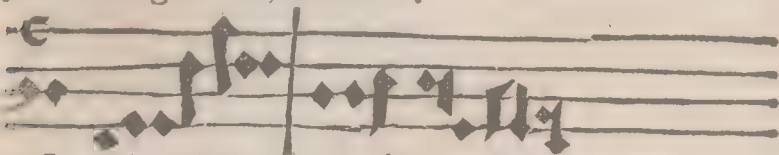
finalia Tenorū.



Primus Tonus nō transpositus finit in d sol re. Cuius repercussio est de re ad la vt ostensum est p Diaspente, & dicitur primus tonus Autētus, quia a nota finali potest ascendere octauā & raro plus, & in eodē tono in c sol fa vt semp canitur fa, & in alamire mi vel fa secundū exigentiā ascensus, vt dictū est in regulis. Qui tonus habet clauēs iniciales istas CD ff. g, rara clauis nisi quando transponit cantus ibidē & tunc sol decantabit in c sol fa vt, & fa in b fa hmi, & clauē a acutam, hoc est alamire possidet, & secundū diuersitatem habet differentias varias, quia quatuor Capitale Euouae, siue seculorū Amen, Regit cantus incipientes in d graui per terciā ascendente, vel per secūdā descendente ad C graue, vt in exemplo.



Capitales primi. Gloria tibi trinitas. Ecce crucē dñi.
Idem capitale etiam regit Cantus in ff. graui per Dyateseron ad C graue descendentes,



Sanctificauit

Christi virgo,

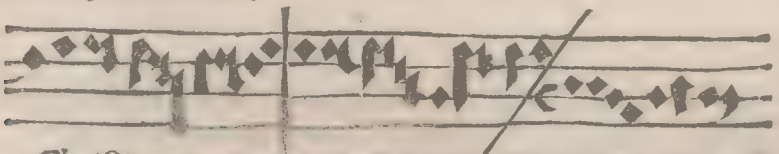
Exclamauerūt

Eciā in ff. graui sursum ascendentes

Traditor autem,

vt hic,

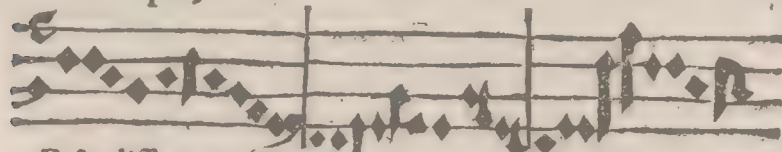
Quando transponit primus ad g tunc tenorē suū incipit in d la sol re, vt hic,



Christi

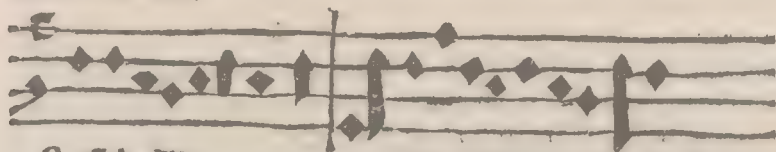
virgo, Circūdederunt, Modulatio eius, D

Prima differentia primi toni regit Cantus surgentes
in C graui ascendentes leuiter ad alamire & ultra, vel
ascendentes subito a C & D graui ad a acutā Clauē & ultra
vt in exemplo,



Prima differentia, Ecce ego mitto vos, Gaudeamus oēs
Leuiter ascendeutes, Rorate subito
ascendentes,

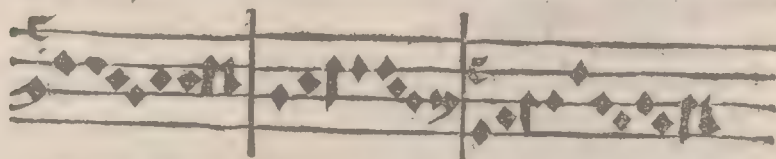
Secunda differentia, Respicit cantus incipientes in D
grauis subito ad alamire ascendentes per Diapente &
tra in tonatur,



Secunda dīta,

Hij qui linguis loq̄bant̄,

Tercia differentia considerat cantū principiū habentē
in ff. graui per tonū ad g graue ascendentem, & a g sol
re vt ad alamire per secundā ascēdentē, vel de ff. graui mox
ad a la mi re per Ditonū ascendentē, & ibidē notas duplicā
tes vt hic,



Tercia dītia, Nisi tu domī Domine quē talenta.



Inclinauit dñs aurē suā,

Quarta differentia res
git cantus incia ha
bentes in a la mi re, deorsū
descēdentem nō nūq̄ etiam
in ff. graui eadem differen

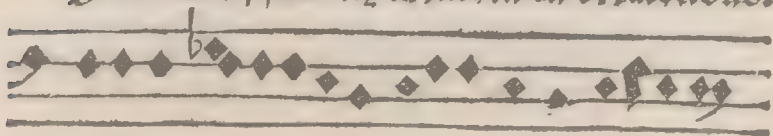
tia respicit surgentes, sed differt a tertia differētia ut hic



Quarta Exi cito in plateas, Salve, Apertis tefauris,
dīa, Diffusa est gfa,

P Salmos omniū Tonorū quibus in diuinis vtimur lau-
dibus duplices inuonimus Minores & Maiores. Mi-
nores omēs psalmi dicunt, preter duo cantica scilicet diue
virginis Marie quod dicit Magnificat, & Zacharie quod
dicit Benedīctus, Psalmi Minores primi toni incipiūt in a
la mi re & finiunt secūdū finale toni, Maiores vero in ff. gra
ui & finiunt etiā fm finale differentiarū suarum

Intonatio psalmoz Minorū cū Maioribus.

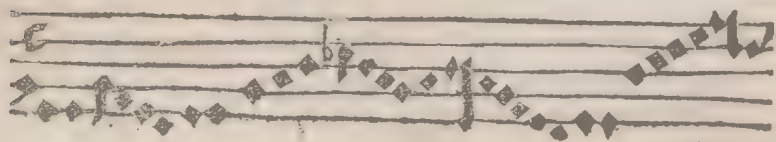


Laudate pueri dominū laudate nomen domini,



Magnificat anima mea dominum,
Benedīctus dominus deus israel, &c.

Ambitus primi Toni cū solmisandi modo eiusdē.



dij



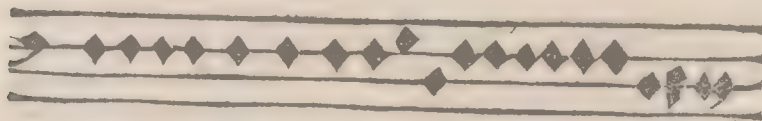
De secundo Tono.

Secundus Tonus plagalis est & finit cū suo Aureto in d sol re, & a nota finali ascendere potest sextā vel septimā ex licentia, & descendit quartā vel quintā. Cuius repercussio est de re ad fa per Semiditoniū de re qd̄ est i d sol re, ad fa qd̄ est in ff. fa vt, & est eadē solmisatio vt in prio nisi vt habeat aduertencia ad E la mi. & d sol re, propter descensū. vt accipiat superior vox, Et habet clauēs iniciales septē. ꝛ Grecū A. C. D. E. F. G. graues & a acutā & nullā habet differentia, & intonatur sic eius seculorū, Amen,



Psalmi minores incipiūt i ff. graui
Majores vero in C graui sic,

Euonae secūdi,

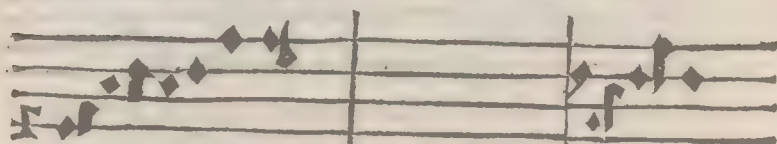


Dixit dominus domino meo sede a dextris meis,
Nunc dimittis seruum tuū domine,

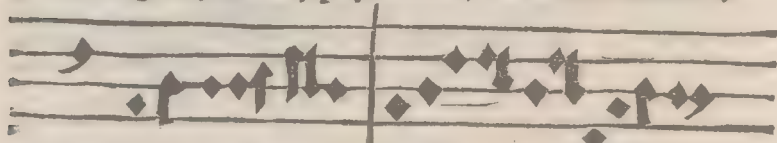


Magnificat anima mea dominum,
Benedictus dominus deus israel,

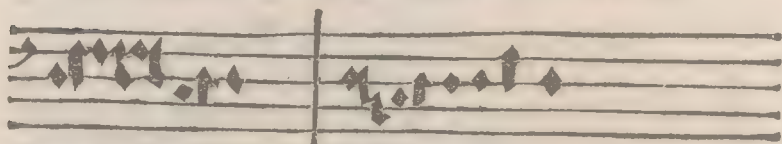
Exempla Iniciatiua in Γ Greco:



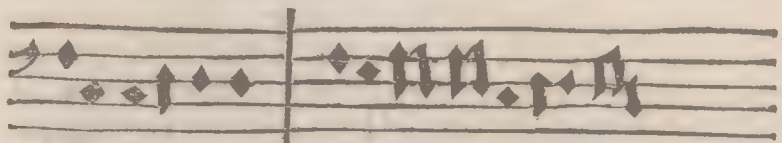
Educ de carcere, ¶ In A exemplū, Salue,
Exemplū est feria ij. post ludica, Ecce aduenit.



In C. Ait petrus Sicut liliū inter spinas,
Exemplū vbi in D graui regit cantus vt hic.



O rex glorie, Hic mundū spernes,



Ecce Maria In ff. graui, Audi israel. (hic,
¶ In E & A regit etiā cānus, sed tūc trāspōnūt ad alam tre vt



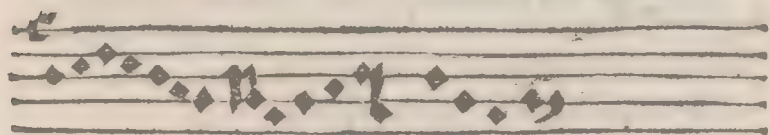
Cibauit eos, Fuerūt, In A acuta, Da pacē dñe.

Hon nunc etiam possidetur G. graue pro suo initio
Et tunc cantus transpositus erit vt hic.

d iij,

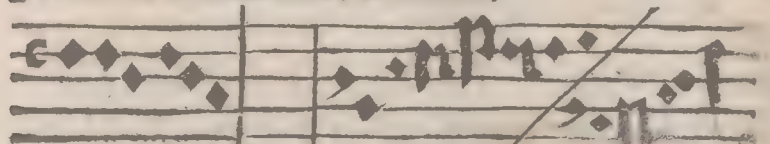


Colle ge rūt Vel hoc exemplū, Da pacē dñe,
Ambitus secundi Toni cū solmisandi modo.



De Tercio ⁊ Quarto Tono.

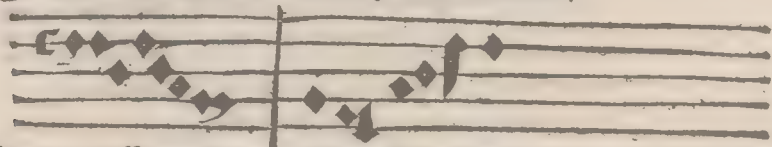
TERCIUS ET QVARTVS Tonus finiūt in E la
mi, & in ambobus in c sol fa vt, fa canīf, & in b fa q
mi, mi canīf, & in a la mi re, la descendēdo, & i quar
to canīf la in E la mi, ppter eius descensum, & differt terci
us a quarto, quia tercius habet suā repercussionē per quina
tā de mi ad mi, vel p sextā de mi ad fa, Quartus vero habet
suā repercussionē de mi ad la per quartā, Psalmi aut mino
res terciū Toni incipiūt in c sol fa vt, Maiores vero i g gra
ui, Quarti vero Minores psalmi incipiūt in A la mire, Mai
ores aut in E graui, & finiunt secundū ipsos finalia.
¶ Principia Terciū Toni magis vsitate sunt hec, D rara cla
uis E, ff, g, Graues cōmunes & c, acuta capitalis Tonus res
git Cantus in his clauibus hoc modo,



Capitalis, In D raro, Surge virgo, In E graui, Calicē

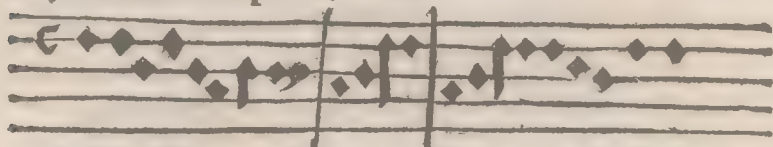
Tercij Toni differentie sunt quatuor.

¶ Prima differentia Respicit cantus initium habentes in ff graui deorsum tendentes, & sic in tonantur.



Prima differentia, Quando natus.

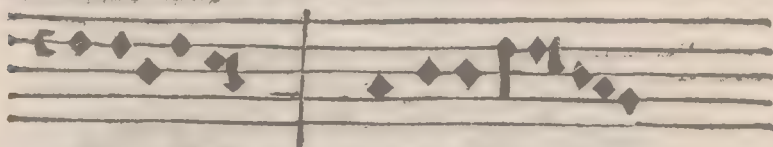
¶ Secunda dñia considerat cantus consurgentes in g graui ascendentes per tonū ad A la mi re, & ab a la mi re ad c acutū ascendentes hoc pacto,



Secūda dñia,

Surge. Salua nos chris̃e saluator

¶ Tercia differentia, Regit cantus incipientes i eadē clauē puta g. graui ad a la ml re ascendentes, & ibidem duplicantes notas ut hīc,



Tercia differentia,

Omnia quecunq̃.

¶ Quarta dñia, Respicit cantus principium suū habentes in duabus clauibus videlicet i g graui, & c acuta, i g. p Diateseron ad c acutū ascēdētes, Regit etiā cārus in c sol fa ut sic



Quarta dñia, Orietur, Simeon iustus, Inc. Vixi ego,

acuta.

Intonatio psalmoz Minorũ & Maiorũ.



Laudate pueri dominũ laudate nomen domini,
Nunc dimittis seruum tuum domine.



Magnificat anima mea dominum,
Benedictus dominus deus israel.

Ambitus Tercij Toni cũ solmisatione.

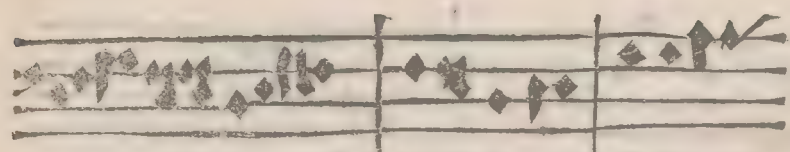


De Quarto Tono cũ differentijs.

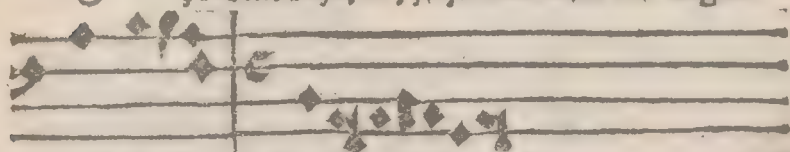
QUARTVS tonus habet ista p̄cipia magis visitata
scilicet, C, D, E, ff, G, graues, & a acuta. Capitale se
culorũ. Amē. Considerat Cantus principũ iuum in
choātes i d, e, in ff, grauibus, & a acuto, sed diuersimode sic



Capitalis, Resurrexi, Resurrexi, In E graui,

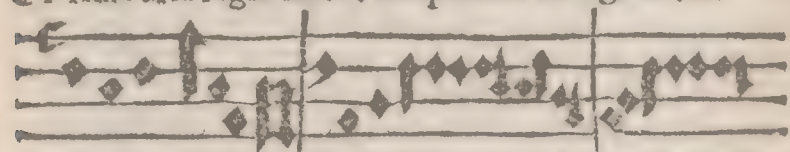


○ florens rosa, In ff, Iste homo, In G, Magna



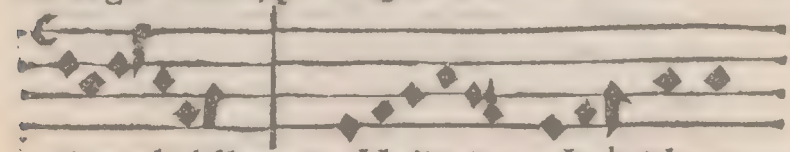
est gloria, In A, Benedicite deum,

¶ Prima dñia regit cantus incipientes in C graui sic,



Prima dñia, Sancte Nicolae, Leuita laurētius,

¶ Secūda dñia Respicit Cantus incipientes in D graui a jce
dentes gradatim vsq ad G, graue sic,



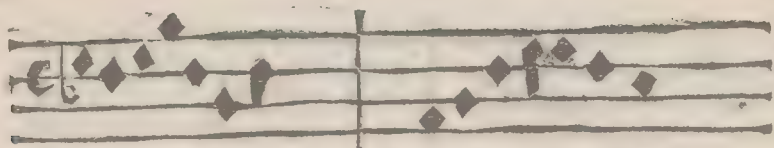
Secunda differentia, Media vita, Ambulabant,

¶ Tercia dñia, Cōsiderat iniciū Cantus surgentiū in D, gra
ui, Ascendentes subito ad alamire hoc pacto,



Tercia differentia, Benediā tu,
Sicut mirrha electa

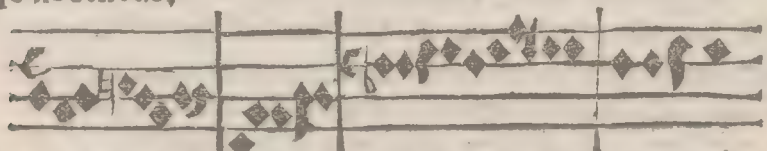
¶ Tamen vt cōmuniter hec differentia transponitur cū suis
Antiphonis ad A la mi re, & tūc in solmisiatiōe sua habebit
sol in c sol fa vt, & fa in b fa hmi, sic, c



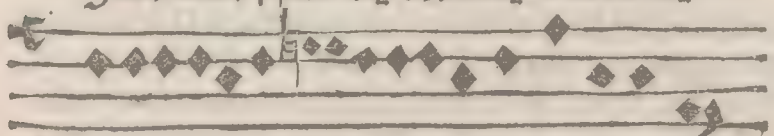
Tercia differentia trans-
posita cum cantu suo.

Ante chorū huius
Paradisi porte.

Quarta dñia, Considerat cantus capientes sua incia in e,
gravi ascēdētes per Semiditoniū ad g sol re vt. Aliqñ vero
in c sol fa vt. sed raro, & tunc cantus transponet ad a la mi
re hoc modo,



Quarta dñia, Fidelia, O mors mea ero mors. Eactus sum
Intonatio psalmoz Maiorū z Minorū.



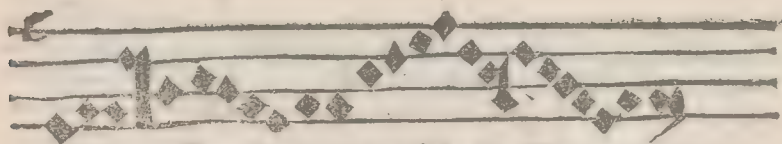
Laudate pueri dominū laudate nomen domini,
Nunc dimittis seruum tuum domine,



Magnificat anima mea dominum
Benedictus dominus deus israel,

Ambitus Quarti Toni cū solmisatione.

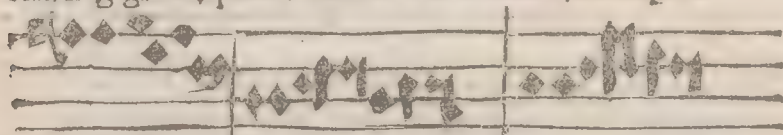




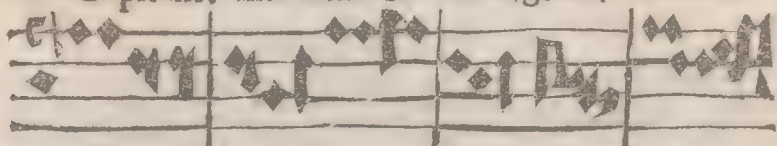
De Quinto & Sexto Tono.

Quintus & Sextus Tonus finitur in ff. fa vt. Reperitur quoque Quintus est de vt ad sol, hoc est de ff. graui ad c. acutū. Sextus vero de fa ad la per terciā maiore scilicet de ff. fa vt ad a la mi re. In quibus tonis i c sol fa vt semper sol canit, & in b fa hmi b rotundū signari debet, & in quinto tono semper habeat aduertencia ad la in d la sol re, & ad mi in a la mi re. In Sexto vero ad la in a la mi re, propter descensum. Psalmi Maiors tam quinti quam sexti in ff. incipiunt. Minores vero Quinti Toni in c sol fa vt, Sexti vero in a acutū. Ratio quare in b fa hmi signat b rotundū in Sexto & Quinto tono propter quartā indirectā de ff. fa vt ad b fa hmi, & e contra. Nam si b fa hmi, mi decantaret falsa cōstrueret quartā vt dictū est in capitulo de modis.

Quinti Toni incipia magis cōmunia sunt hec scilicet ff. g. graues a & c acute, & habent vnā differentiā. Capitale eius regit cantus surgentes in ff. graui ad a acutū ascendentes, etiā in g graui, quāuis raro in a & c acutis, Exempla.



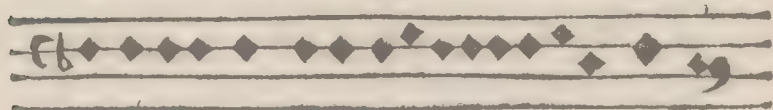
Capitalis. Illu mina re In G. graui. Letare



Miserere In A. Vincenti, Fons ortorū, Ecce deus, Differentia eius vnica erit, Cantus incipientes in ff. graui descendentes subito in c sol fa vt, & ultra hoc pacto,



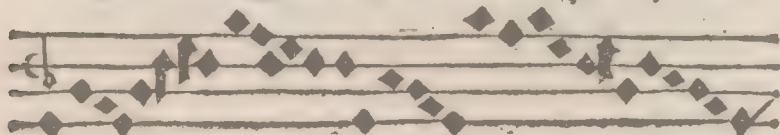
Dñi agnti vnica. Bene om̃ia fecit, Ecce cōcipies,
Intonatio psalmoz Maiorū & Minorū.



Dixit dominus domino meo sede a dextris meis,
Nunc dimittis seruum tuū donxine,

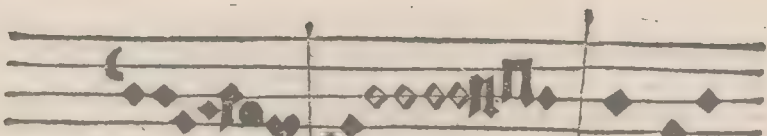


Magnificat anima mea dominum,
Benedictus dominus deus israel.
Ambitus Quinti Toni cū mō solmsandi.



De Septo Tono.

Sextus Tonus habet istas Claves iniciantes cantum
suū videlicet C, D, ff, graves, & a acurā, g interdum
possidet cū transponit cantus ad c sol ja vt, Eadem
clauem c acurā habet transpositā, & ibidem cantus terminat
natur suus vt sic,



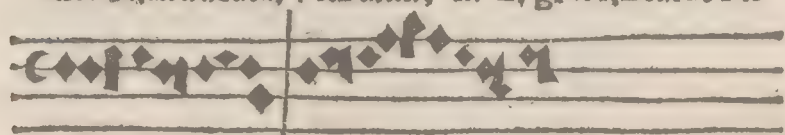
In E graui, Capitalis. Qui māducat carnē meā, In D. In



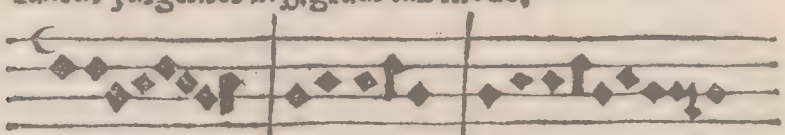
medio ecclesie. In ff. O admirabile, Resurrexit dñs



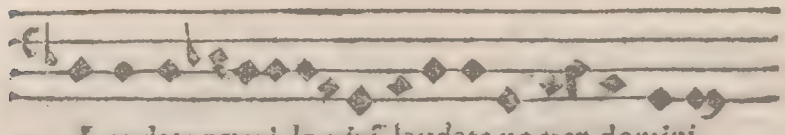
alleluia, In a acuta, Vidi dñm, In G, graui, Beatus Ni



colaus, In c acuta, Are dei. Hic Tonus habet vnicam
Flauit auster, differentiā, que respicit
cancus surgentes in ff, graui tali modo,



Differentia eius. Benedictus. Benedixit filijs,
Intonatio psalmoz eius.



Laudate pueri domini, laudate nomen domini,
Nunc dimittis seruum tuum domine,



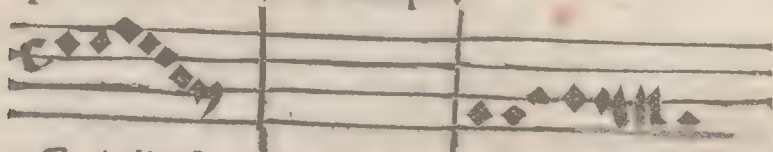
Magnificat anima mea dominum,
Benedictus dominus deus israel,

Ambitus Sexti Toni cū solimisatiōe.

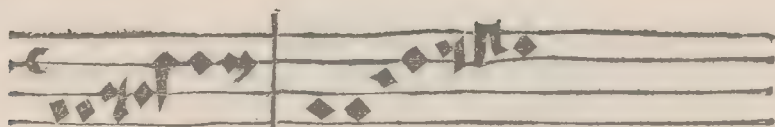


De Septimo Tono.

Septimus Tonus finit in g sol re vt, & habet suā re-
cussione de vt ad sol per quintā, & ascendit de g sol
re vt ad sol per octauā. In quo maior aduertencia est
in d la sol re, vt superior vox pro descensu accipiat scilicet
sol, Hic Tonus habet principia clauium cōia ista scilicet g.
grauē a c d acutas, & habet quatuor differentias, Capitalis
regit cantus incipientes in g graui, Nōnūq̃ per tonū ascen-
dentes, Interdū per Di tonū surgentes, Aliquando vero per
Diatefferon ascendentes ad c acutū, Respicit etiā cantus in-
cipientes in a acuto, vt in exemplo.



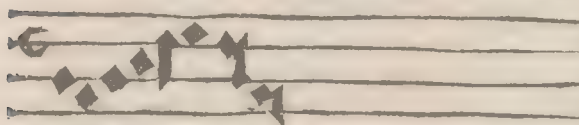
Capitalis, In g graui sic p Tonū, In virtute c.



Apparuerūt, per Ditonū, Viri galilei, per Diatefferon,

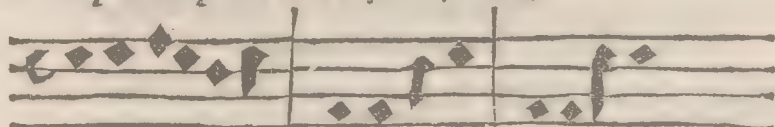


Confortatus est, Hic est vere martyr, In a acuto,



Differētia pri/
ma, Regit cā/
tus incipiētes

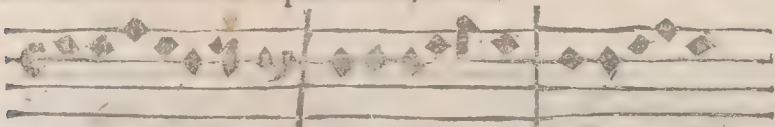
Electi sunt in christo, in g graui subito ascen/
dentes per Diapente ad d la sol re, vt hic,



Differentia prima, Factus est, Gabriel,
Differētia secūda, Respicit cantus surgētes in h duro sic



Secūda differentia, Mirificauit, Redemptionē,
Differētia tertia, Considerat cantus incipientes in c, a/
cuto, notas ibidem duplicantes, vt hic,



Tercia differentia, Dixit dominus, Omnis spiritus,

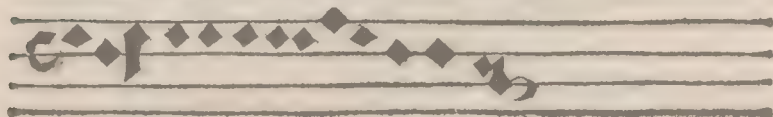
Quarta differentia, Respicit cantus surgentes in d' la sol
 Aliquando per Tonū descendentes, Non nūq̃ vero per
 semiditonū, hoc pacto,



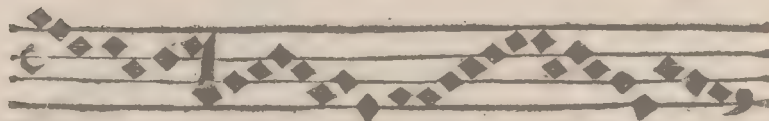
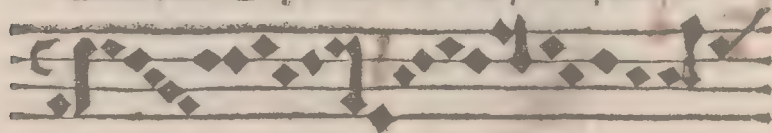
Quarta d'ria, Sit nomē, Ingressa agnes, Tu es petrus,
 Intonatio psalmoꝝ Maiorū & Minorū, quos inci
 pit in d' acuta sic,



Laudate pueri dominū laudate nomen domini,
 Nunc dimittis seruum tuū domine,

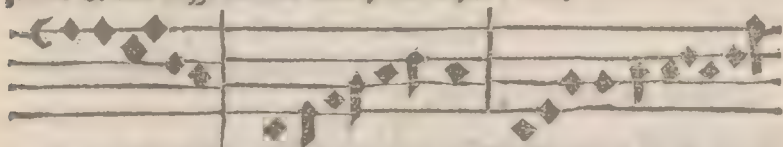


Magnificat anima mea dominū,
 Benedictus dominus deus israel,
 Ambitus Septimi Toni cū solmisatiōe:

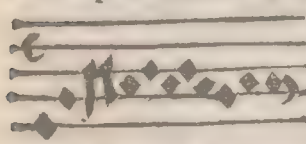


De Octavo Tono.

OCTAVS Tonus fuit in g sol re vt, cū suo Autens
to septimo, & habet suā repercussionē de vt ad fa p
Diatesserou, hoc est de g sol re vt, ad c sol fa vt. &
hoc potest descendere sub notā finalem quartā, Aliqñ quin
tā ex licentia, In quo aduertētia est in a la mi re, & b fa q mi
quia p descensu accipit la in a acuto, & in q duro mi, & ha
bet septē principia claviū p inceptiōe sui cantus scilicet c,
d, ff, g, graues, a q & c acutas, & quatuor differentias, & vnā
irregularē que a quibusdā Tonus peregrinus dicit, que dif
ferētia melodiā octauī Toni habet & finē Ideo aut dicit irre
gularis, quia finis differentie dicte super melodiā regulatā
descendit, Sed tamen iste finis est positus facilitatis cauā,
sicut & alie differentie aliorū tonorū, vt hic,



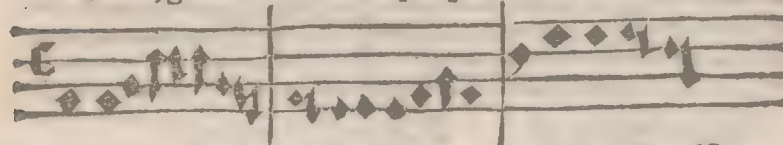
Capitalis, In C, graui, Stabūt iusti, Sapiētia clamitat,



Spiritus domini

In d, graui,

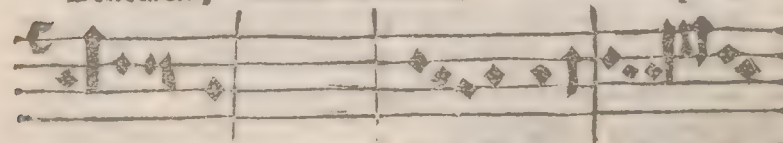
In d, graui dupliciter, Primo per
tonū ascendente ad a la mi re, ad c, n
cutū, vel descendente ad ff, graue,
Secundo per Diatesseron a, g, graui
surgentes ad c, acutum ascendentes
Exemplū primi,



Benedicta,

Gaude & letare,

Iudea, Exēplū ij,



Veni sponsa, In a, acuto, Hymnū cātate, Inuocauit, f,



In loco pascue, In q duro, Laudabilis po,
¶ Prima differentia regit cantus incipientes in ff. graui sur-
sum ascendentes, vt hic,



Prima dñia, Hora est iam, Et dicebāt adinuicem,



¶ Secūda differentia cōsiderat cātus
furgentes in c, acuto descendētes nō
nūq̃ per Semitonīū ad q durū, inter-
dum vero per Diatesseron ad g, graui

Zachee festinās, ue sic,



Secūda dñia, Deo nostro. Lumen ad reuelationē.

¶ Tercia differentia, Respicit cantus incipientes in eadem
clauē acuta c, hoc est, i c sol fa vt, notas ibidē duplicātes sic

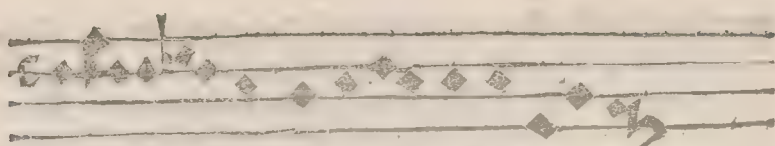


Tercia differentia, Factus est repente,



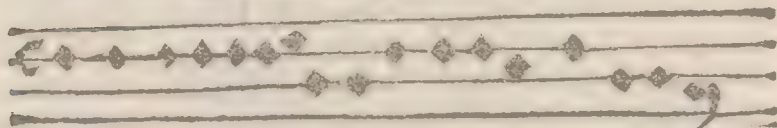
¶ Quarta peregrina dicitur
que regit cantus incipientes
in C, graui sic,

Peregrinus, Alle dei,

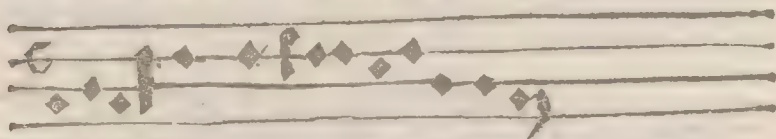


Tal' tenore tonus cantabitur peregrinus,
In exitu israel de egipto.

Intonatio psalmoz eius.

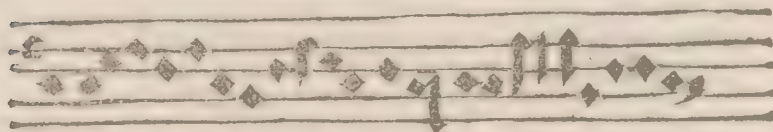
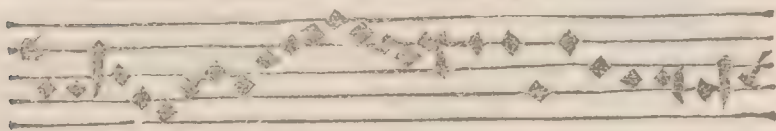


Laudate pueri dominū laudare nomen domini,
Nunc dimittis seruum tuū domine.



Magnificat anima mea dominum,
Benedictus dominus deus israel.

Ambitus Octavi Toni cū solmisatiōe.



De transpositione Tonoz.

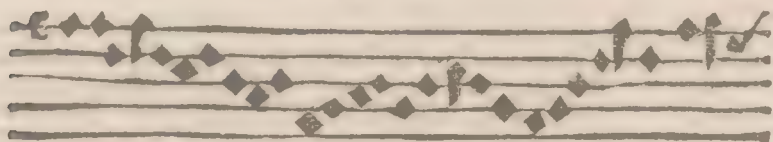


Mnes Toni transponunt, preter septimū & octauū,
& hoc ppter nimīū ascensum possent tamen trāspor
ni ad aliquā clauē inferiorē, preter dīctos Toni

eransponi in clauibus ubi possent habere suas repercussiones
 Tonus em̃ primus cū secundo transponit̃ a d sol re ad a la
 mi re per quintā, vel a d sol re ad g sol re vt, licet raro. Tñ cō
 munit̃ sit in cantu Mensurali talis transpositio. Tercius
 & quartus ab e la mi ad b fa h̃ mi. Quintus & Sextus ab ff.
 fa vt. ad c sol fa vt. & si transponit̃ cātus ad d la sol re erit se
 cundi toni. Quia talis a d sol re per octauā ad d la sol re trās
 ponit̃. Notandū est q̃ tam Autenti quā Plagales Toni dum
 transponūt seruant easdem repercussiones quas in clauibus
 nō transpositis habebant. Aduertendū est etiā q̃ om̃is autē
 tus q̃ plagalis tonus transpositus potest descendere sub no
 tam finalem per quartā vel quintā, & potest descēdere a no
 ta finali quintā vel sextā. Sed Tonus plagalis trāspositus co
 ntra ascendit a nota finali, per quartā vel quintā, & descē
 dit sub nota finali quintā vel sextā, vt in exemplo.



Primus Tonus sic transponitur.



Secundus Tonus sic transponitur.



¶ Nota in omnibus Tonis transpositis in b fa qm̃ mi canit̃.
in c sol fa vt fa si in predictis clauibus finiunt̃ scilicet in a la
mi re b fa q̃ mi, c sol fa vt, excepto quarto qui interdū ad a
lamire transponit̃ per quartā de e la mi in quo fa canit̃ in b
fa q̃ mi, & sol in c sol fa vt, sicut dictū est in differentia tertia
quarti toni. Omnium itaq̃ tonorū transpositorū eadē est intor
natio psalmorū minorū q̃ maiorū que est in clauibus nō trāst
positis.

Sequitur de schala ficta.

VSICA ficta q̃ a pluribus schala ficta siue con
iunctarū dicit̃, Cōiuncta em̃ est toni in Semito
niū vel ecōtra facta transpositio. Vel est vox ex
terna & aliena a clauē que in aliqua clauē canit̃
in qua ipsa naturaliter nō ponit̃, vt canendo in
e la mi fa & in ffa vt mi, &c. hinc Musica ficta
dicit̃ cū voces fictas moduletur, & fit cōiuncta p̃cipaliter
solū respectu vocū mi & fa quas fingere oportet in locis ali
ter q̃ manus vel schala musica cōtinet, & fingendo istas vo
ces necessitate cogēte mi & fa cū sint medie. Om̃es alie sūt
fingende voces. Signat̃ aut̃ cōiuncta per signa b rotundū &
q̃ quadrū que semp̃ locis suis repugnantibus accomodant̃.
Vbi notandū q̃ cōiuncte octies in manu euenire solent. Pri
ma inter ff. & q̃ graues reperit̃ in q̃ mi p b molle signata cū
ibi loco mi canit̃ fa. Exempla sunt in Responsorijs. Sancta
& immaculata, &c. In verbo nō poterāt, Itē in Responso
Fuerūt sine querela. In verbo, Calicē dñi. Ista Responsoria,
Si in inferioribus clauibus incipiūt habebūt cōiunctā. San
cta immaculata. Si in d sol re, & fuerūt in A graui. Si vero p̃
dicta Responsoria transponant̃ a p̃pria sede ad clauē affi
nales tūc euitabit̃ i eis cōiuncta. Secūda cōiuncta inter d & e
graues reperitur & figurat̃ in E la mi p b molle vt in Intro
itu Salue sancta parens. In verbo regit̃ similiter. Gaude ma
ria, In verbo Interemisti. Si in e la mi incipiat̃. Si vero Intro
itus inceptam suam habuerit in E graui & Gaude Maria in

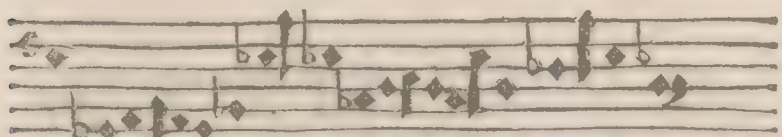
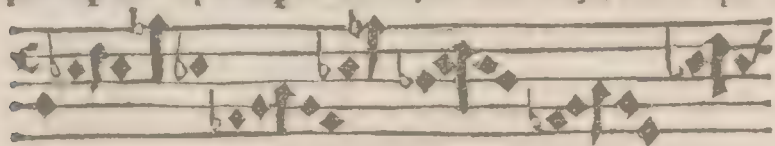
a acuto tunc evitabitur coniuncta. Tercia sit inter g & ff. graves & signatur in ff. gravi per q quadriū, eo q ibi p fa cā ratur mi vt. In Cōmuniōe Beatus seruus. In loco Inuenerit vigilante. & que est ista in dictiōe per desertū, evitant cōiuncte tales si inchoat talis cantus in a la mi re. Quarta accipit inter g sol re vt & a la mi re & signatur in a la mi re p b molle vt patet in Introitu. Letare. Si incipit in ff. gravi. Si vero incipitur in g gravi tūc evitatur talis cōiuncta.

Sequitur Schola ficta.

<p>Loca coniunctarū schale fide.</p> <p>Ascensus schale fide.</p> <p>Mutationes schale fide.</p>		<p>la, la sol sol fa fa mi mi la, re la re sol sol fa fa mi la mi sol re sol fa fa mi mi la, re la re sol sol fa fa mi la mi sol re sol fa fa mi mi la, re la re sol sol fa fa mi mi re re vt vt</p>	<p>Quinta oritur inter c sol fa vt & d la sol re & signat in c acu ta p q quadriū. Sexta locū ha bet iter d la sol re, & e la mi se cundo & signat per b molle i e la mi. Septima oritur inter g sol re vt & ff. fa vt p m & signat in ff. fa vt p q qua drū. Octa cōtin git inter g sol re vt & aa la mi re & notat in aa excellēti per b molle. vide ex empla in cantu Gregoriano.</p> <p>Mutationes schale fide.</p> <p>Descensus schale fide.</p>
--	--	--	---

REGVLA Signato fa in h̄ mi & si contingit saltū fieri ad quartā ad elamī secundū tūc etiā in e acuto debet signari fa ppter euitare Tritonū phibitū. Itē si sit descēsus de b fa h̄ mi ad e la mi finale ita q̄ in h̄ mi fa canit tūc in e la mi debet similiter decantari fa ppter euitare modos in vsitatos videli cet Semidiapente. Item de octauis suis idē est intelligendū ppter euitare Semidiapason.

¶ **Notabile** Melius ac iuuatius est cauere p̄ tollerabiles cōiūctas q̄ intollerabiles q̄ cātū viciāt. Nā Musica ficta fingit in quacūq̄ clauē quacūq̄ vocē consonantie causa, vt in exēplo.



Capitulū Quintū & vltimū de Introitibus & responsorijs.

L VI Tono adiudicari debeāt Autēto ve an plagali ex suis versibus. Norandū q̄ Introitus rogorū omniū vario mō habent inīcia sua secundū diuersitatē clauī ips cēcessam. Vñ Introitus primi toni finiūt in d sol re cū secūdo. Cuiusv̄sus incipit in ff. graui hoc pacto.



Prīa etate plasmati sunt adā & eua & positi sūt in sede brā
¶ Qñ vero transponit ad a la mi re per quintā Introitus primī toni tūc suū versum incipit in c sol fa vt.

De secūdi Toni Introitibus.

¶ Introitus secūdi Toni finit in d graul, quorū vsus incipit
in C graui sic,

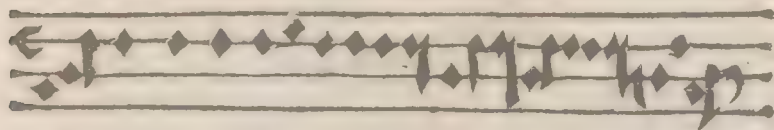


Secūda etate naraui archa dilunio passim fluente,
Senciant om̃es tuū iuuamen,

¶ Quando vero trāspōnitur ad a la mi re tūc suū versum incipit in g sol re vr. & sic itelligēdū ē de om̃ibus Introitibus qñ trāspōnūt tūc i alijs clauibus quā regularibus incipiūt,

De Tercio Tono.

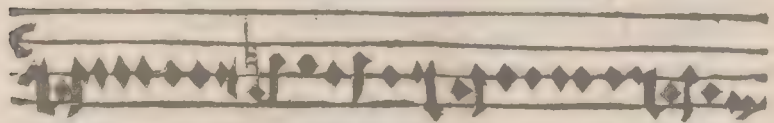
¶ Tercij Toni Introitus finiūt in E la mi cū quarto. Quorū versus iniciū habent in g graui tali modo,



Tentaui Abrahā tercia etate dilectū Isaac ma&are,
De profundis clamaui ad te domine,

De Quarto Tono.

¶ Introitus Quarti Toni finiunt in E graul. Quorū versus incipiūt in a acuto hoc modo,



quarta etate moises legislator tabulas accepit i mōte sinai,
Domine probasti me & cognouisti me,

De Quinto Tono.

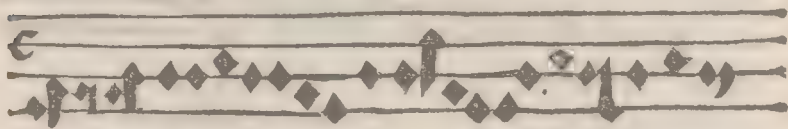
¶ Quinti Toni Introitus terminatur in ff. finali cū. Scito,
Quorū Versus incipiunt ibidem sic,



Quinta etate pualuit David in funda cū lapide gira goliā,
Diligam te domine virtus mea,

De Sexto Tono.

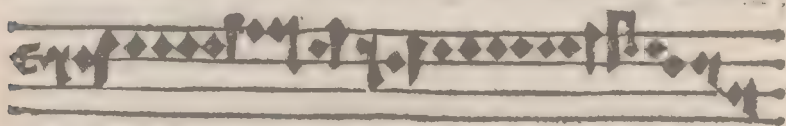
¶ Sexti toni Introitus finem habet in ff. fa vt. Quorū versus
iniciū capiunt in eodem ff. graui sic,



Saluator noster dñs deus etate sexta natus est in mundū,
Bonū est confiteri domino.

De Septimo Tono.

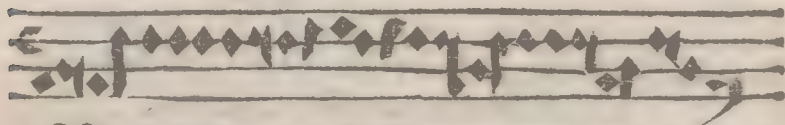
¶ Septimi Toni Introitus finiunt in g sol re vt, Quorū vers
us exordiū assumunt in c acuta hoc hoc modo.



Septima etate resurgemus rationem meritorū reddimus
Cantate domino canticum nouū,

De Octauo Tono.

¶ Introitus octauī toni finē habent in g graui. Quorū versus
incipiūt ibidem tali modo.

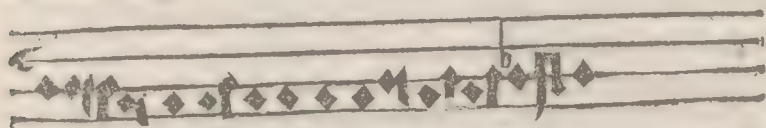


Octaua etate que carebit fine perpetua fruemur pace.
Glorificamus patrem & filium, g.

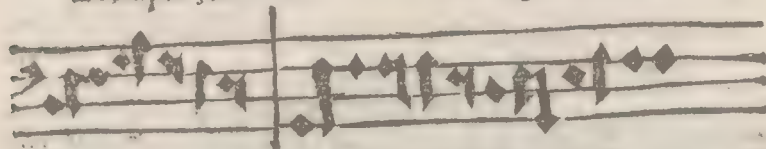
Sequitur de Responsorijs omnium Tonorum.

& primo de Responsorijs primi Toni.

Omnia Responsorija primi Toni finiunt in d graui, quando nō transponunt. Quorū versus incipiūt communiter in a acuto, Interdū vero in d sol re per tertiā, nec raro. Nōnūq̃ etiā in d graui subito per Diapente ascendentes ad a acutū, Exemplū primi, vt hic cōmuniter



Ora pro populo interueni pro clero
Exemplū secundi. Exemplū terciū.



Certe, &c. Che rubin quoq̃
Illius Responsorij, Solē iusticie, Illius Responsorij, Te sanctū
dominū de s. Michaelē.

De Responsorijs secundi Toni.

Responsorija secundi toni terminant in d graui quādo nō transponunt. Quorū versus principiū habent aliquñ in C, nō nūq̃ vero in d grauib, sed quo ad gloria patri in C, graui habent iniciū vt sic.

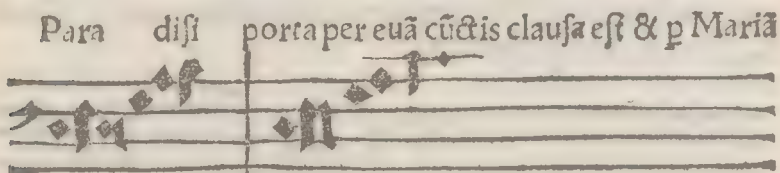


In C. Cumq̃ audisset populus, Exñ vbi in d. Tradiderūt
Illius Responsorij, Ingrescente dño, Illius Respō, Fuerunt.

De Responsorijs Tercij Toni.

Responsorija terciū toni finiūt in E graui, Quorū versus

munitur incipiunt in c acuta, nōnūq̃ vero ibidem vbi finem
habent, Exemplū primi sic,



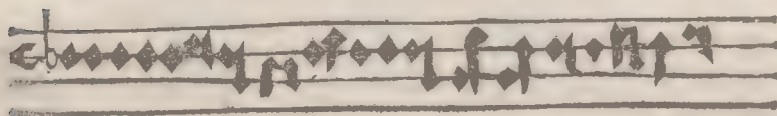
Erat em̃ Pulchra sion, Illius Responsorij,
Quadā die, Surge virgo. Exemplum vbi in E

De Responsorijs Quarti Toni.

Responsorija quarti Toni finiūt in E la mi, Quorū versus pri
cipiū assumūt in a acuta & hoc si nō trāspōnūt, exm̃ vt hic,



Simon Ioannis diligis me plus his
De Responsorijs quinti toni.
Oīa responsoria quinti toni finem
habent in ff. graui. Quorū versus cōi
ter incipiūt i c acuta. Nōnūq̃ vō ibi
Cōstantes estore, dē vbi termināt puta in ff. graui sic,



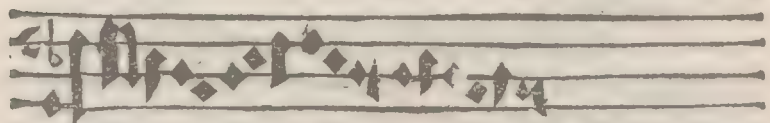
Et erubunt gentes in lumi ne tuo

In ff. graui sic.
 Illius Responsorij Regnū mundi.
 De Responsorijs Sexti Toni.

Responsorija sexti Toni cōcludunt in ff. gra
 Erucauic, ui, si nō trāspōnūt, Quorū versus incipiūt cōi
 ter ibidem videlicet in ff. fa vt, Interdū in a acuto, Nōnunq̃
 vero in ff. graui per Diapente mox ascendentes ad c sol fa vt
 licet raro, Exemplū primi,



Hoc erit si gnū federis, In A, Melle fluēs il



Con ser ua, In ff. per quintam,
 Benedic domine,

De Responsorijs Septimi Toni.

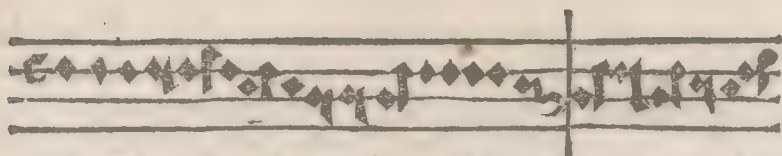
Omnia responsoria Septimi Toni finiūt in g graui, Quorū
 versus incipiūt cōiter in d acuta tali pacto,



Maledi cta terra in cperē me,

De Responsorijs Octauī Toni.

Octauī Toni Respōsoria concludunt in g sol re vt, quorū
 versus incipiūt cōiter in c acuta, Nōnunq̃ vero in a la mi
 tali modo,



Et qui preibant increpabant eū. In a acuto. In principio
erat verbum.

De compositiōe ⁊ dimensiōe Monocordi.

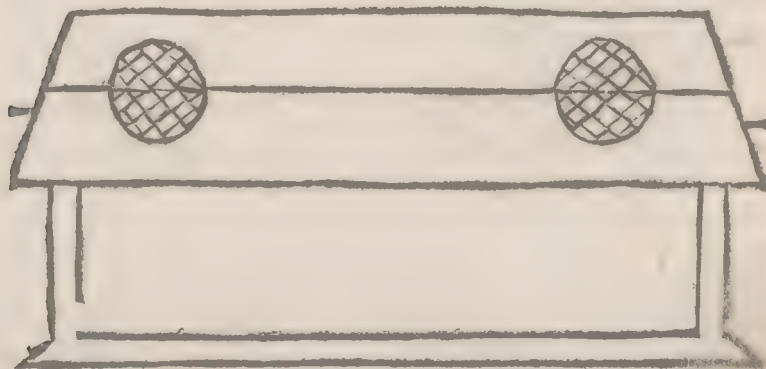
MONOCORDVM Vnius chorde instrumē
tū tali industria rite conficitur. Recipe lignū
duarū vlnarū, vel placite longitudinis duorū di
gitorū latitudinē ⁊ eorūdem spissitudinē habēs
atq; idipsum caua per medium extremitatibus
omnibus manentibus illesis, ⁊ cooperiat affere
tenui lenigato ac fenestrato ad modū lutine, per cuius mes
dium linea vna oculca trabat ⁊ in illius principio punctus
vnus littera F signetur, erit eū prima instrumenti magada
post totā lineā a puncto F vt pone. In secundo nihil in tercio
C fa vt, in quarto nihil. In quinto G sol re vt, In sexto c sol
fa vt, In septimo g sol re vt minutā, In octauo nihil. Vltimo
autē cifram que tenebit locū secunde magade, hoc facto spa
ciū quod a F vt vsq; ad secundā magadā est iterū in ptes nouē
distingue, In quarum prima A graue pone. In tercia D
sol re. In quinta A la mi re. In sexta d la sol re. In septima A
a la mi re, Deinde ab a re in secundā magadā iterū fac ptes
nouē, ⁊ in prima pone h graue. In tercia E la mi. In quinta h
mi in minucis. In sexta E la mi acutā, In septima h mi in ge
minatis. Quo facto spaciū hoc totū a prima magada in secū
dā per partes quatuor distingue, ⁊ in prima pone b fa, i gra
uibus. In secūda F, fa vt finalē. In tercia f, fa vt acutā. De
inde incipe in b, fa graui, ⁊ totā lineā conū verius in quatu
or partes partire, ⁊ in prima pone b. Semiconiū inter D ⁊
F. Cipitales. In secūda b fa in minutis. In tercia b b fa in ex
tremis. Hoc facto incipe i Semitonio quod inter D, ⁊

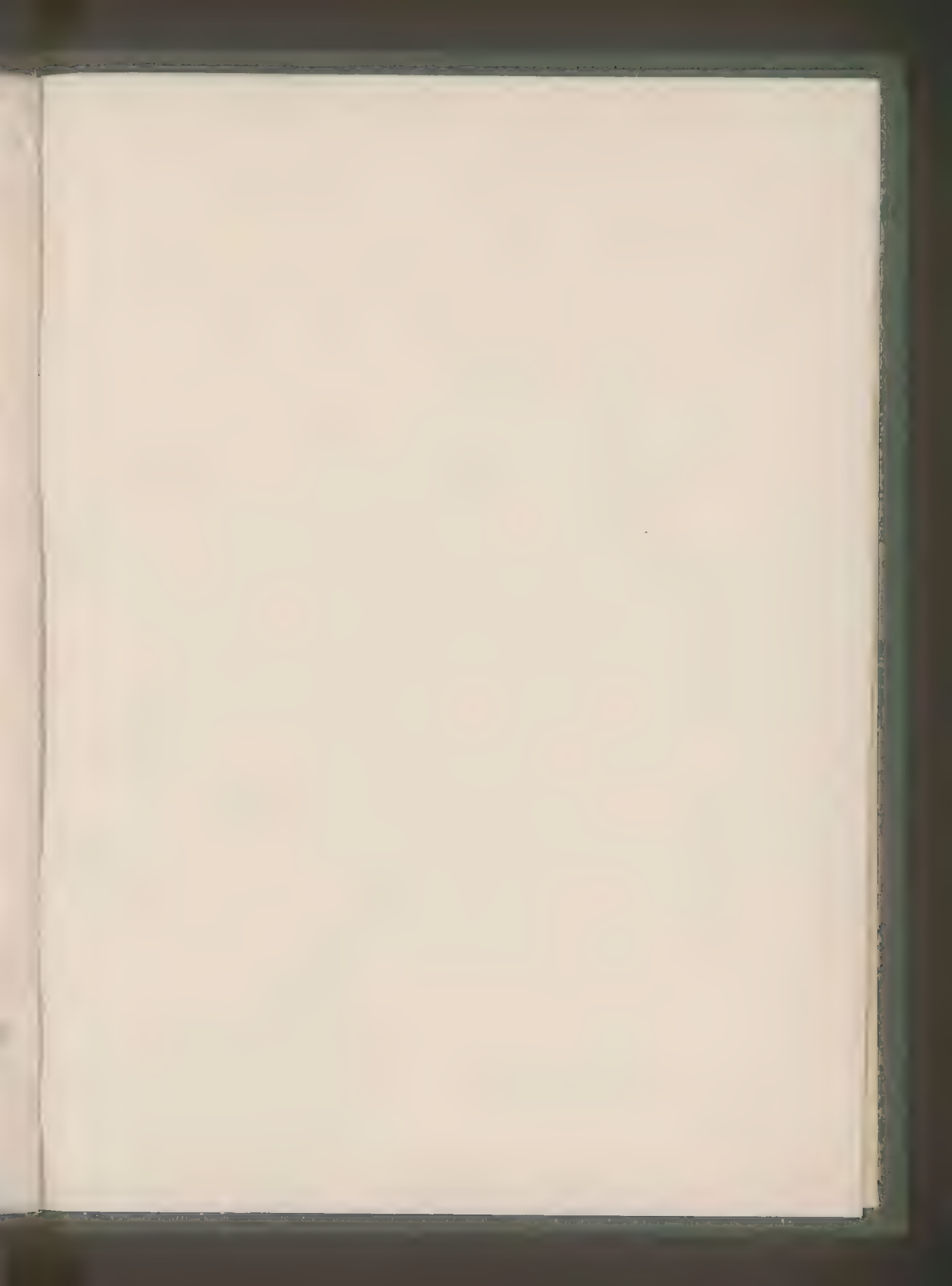
Est & tota linea in quatuor partes equas scinde. Et in prima signabis b Semitoniū inter G, capitalē & a minutā. In secunda b Semitoniū inter d & e acutas. In tertia b fa inter dd & ee excellentes. Et si terciā in duas equas ulterius dimiseris habebis Semitoniū inter g acutā & aa excellēs. Postea fige pedē circini in c sol fa vt & spaciū versus secundā magadā in duas partes distingue. in cuius medio cc sol fa ponito. Similiter a d la sol re spaciū versus conū in duo equalia partire. & in medio loca dd la sol. Postremo ab e acuta versus secundā magadā spaciū diuide & in medio habebis ee la. Cum vera Monocordi dimensiōe. His sic factis in extremis Magadarū punctis. pone parua ipsius chorde sustentacula. ne corde sonus lignorū contactu obrundat. Quibus paratis affigatur atq; superducat vna chorda enea satis fortis grossa atq; bene extensa vt sonū audibilē reddat & habebis Monocordū perfectū. Cuius forma hec erit.

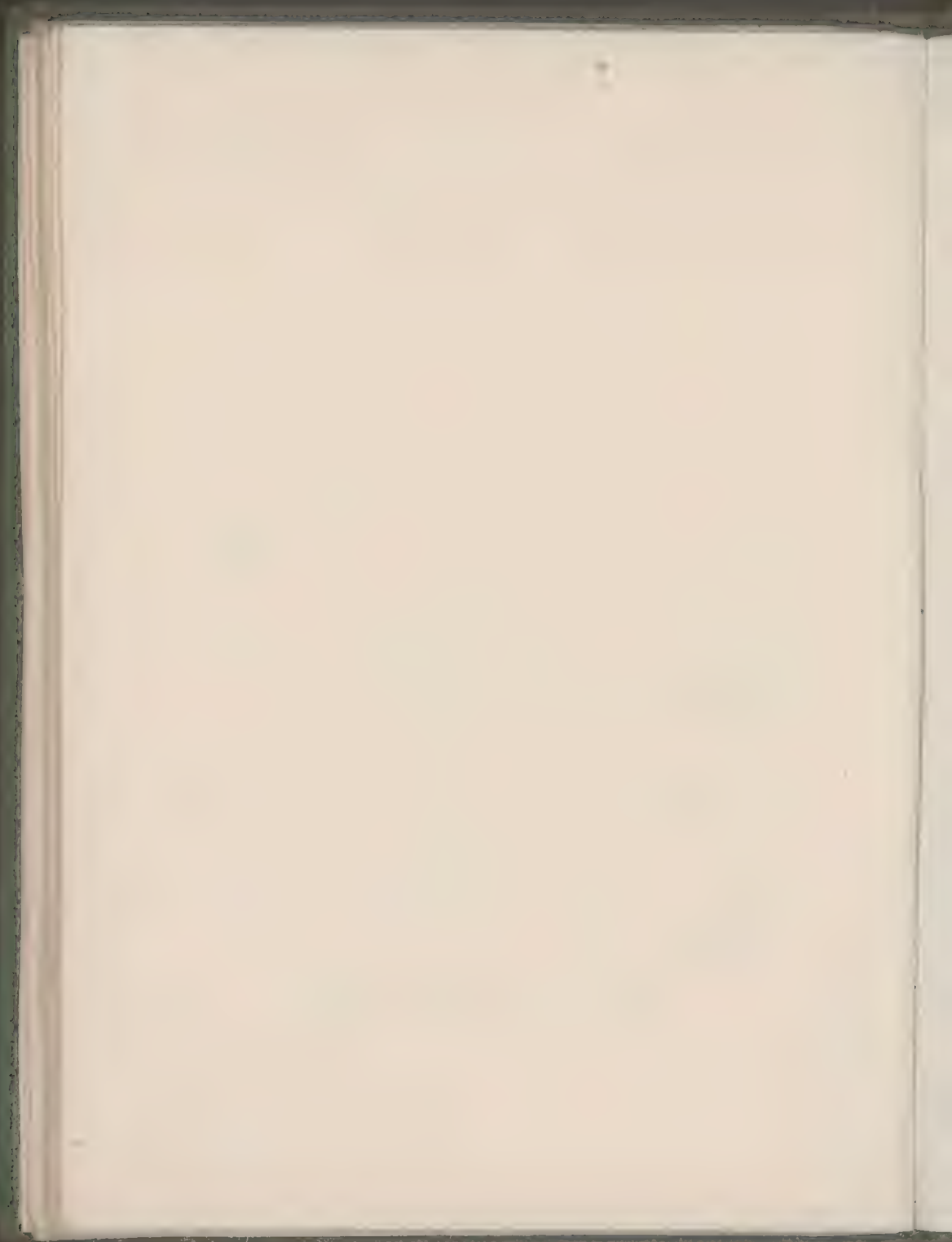
Monocordum.

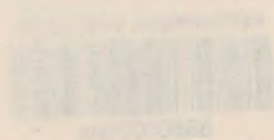
Prima Magada.

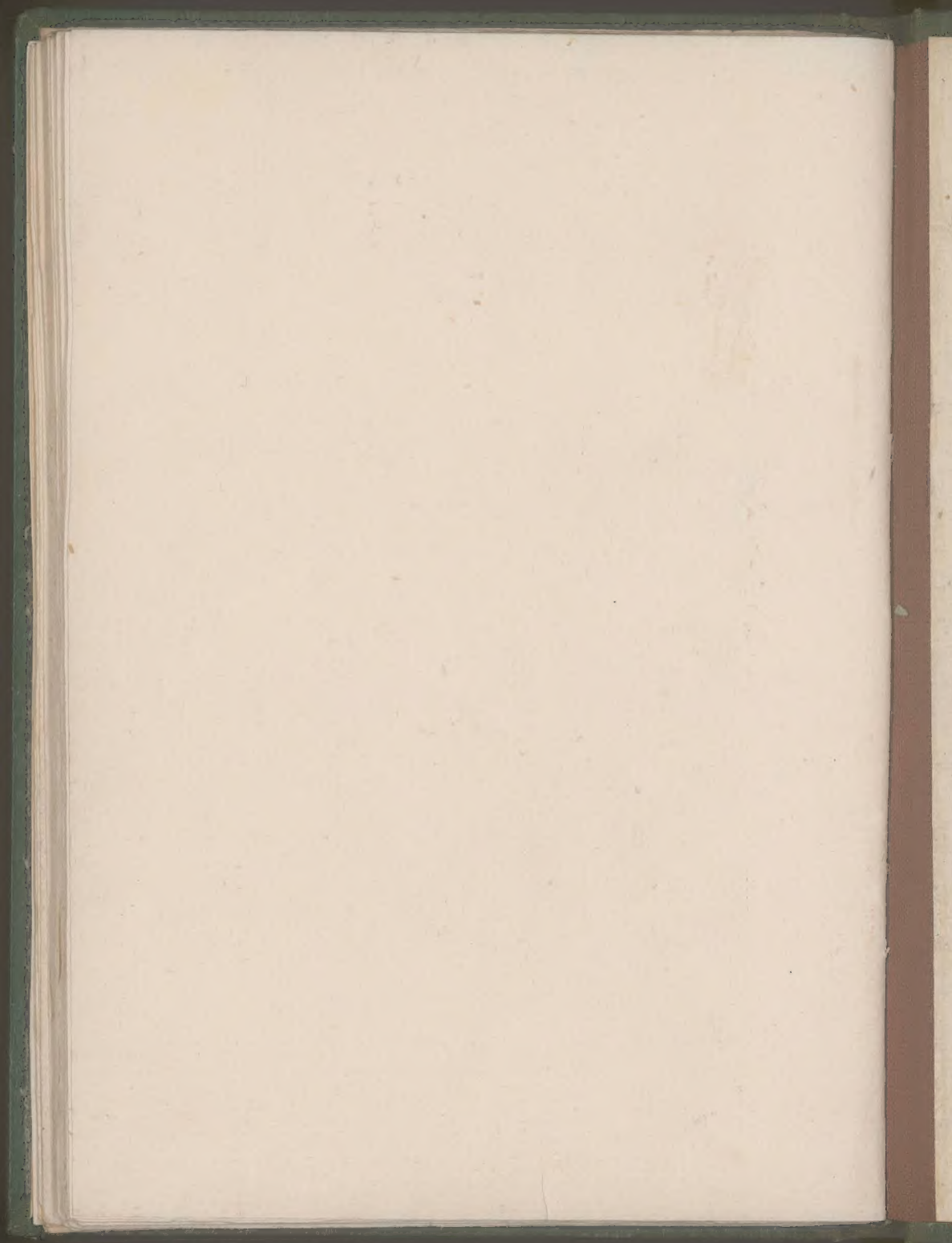
Secūda Magada.











Biblioteka Jagiellońska



stdr0030588

